



The Aga Khan Award for Architecture

Ali Qapu, Chehel Sutun, and Hasht Behesht

Isfahan, Iran

Restoration:

IsMEO - Istituto Italiano per il Medio ed Estremo Oriente

(Eugenio Galdieri)

Rome, Italy

Client:

NOCHMI - National Organization for Conservation of Historic Monuments of Iran

(Bagher Shirazi)

Tehran, Iran

Completed:

1977

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PROJECT SUMMARY

THE ALI QAPU AND MAIDAN NAQSH-I-JAHAN

Isfahan, Iran

160.
IRA.I73
410.

Restoration of a set of historical buildings representing one of the most prestigious moments of Islamic urban design, architecture, construction and decoration.

mostly completed: 1976

I. OBJECTIVES

- A. To restore the spatial and functional qualities of a large monumental square, Maidan Naqsh-i-Jahan (former name of Maidan-i-Shah and to preserve and improve the historical and urban character of its immediate environs.
- B. To restore to the royal building of the ALI QAPU, its structural stability, as well as its original Safavid decoration.
- C. To restore the bazaar surrounding the square, as well as the monumental gateway to the Qaisariya bazaar.
- D. To improve the knowledge and skills of various categories of national restoration technicians who would ultimately be assigned to other Islamic monuments in Isfahan or other cities throughout Iran.

II. GENERAL DESCRIPTION

A. Historical Presentation

The Maidan Naqsh-i-Jahan ("design of the world") was part of an exceptionally large and ambitious urban programme developed at the time the Safavid ruler Abbas the Great (1586-1628) decided upon Isfahan as his capital city.

The Maidan measured almost 500 m x 150 m and its large rectangular open space was designed to provide room for polo games, parades, ceremonies, etc.

Its arcaded peripheral walls linked four major monuments: Masjid-i-Shah, Ali Qapu, Masjid Shaikh Lotfallah and the Gateway to the Qaisariya bazaar.

A deep rectangular canal ran the entire length of the square. A bazaar, concentric to the square and composed

of a central alley with shops on either side ran uninterrupted, apart from the four above mentioned buildings, around the arcades. Above the bazaar was housing for officers and soldiers with balconies overlooking the square.

Above the monumental gateway to the bazaar were several finely decorated rooms attributed to the reign of king sultan Husayn (1697-1722),

The Ali Qapu ("high gate") building had a total height of about 30 meters, but research has now, in fact, revealed different stages of construction, ranging from 1597 to 1668.

Additions to the building's core included:

1. A construction to the east front bearing the talar, a portico with 3 rows of 6 wooden columns;
2. A building, including a staircase, to the south;
3. A water tower to the north.

The plan of the building was square, comprised of three vaulted main storeys:

1. The ground level, including a monumental doorway leading to the royal gardens and pavilions at the back of the Maidan;
2. The talar level including a large central room and an inwan opening onto the talar itself.
3. The upper level, including several highly decorated rooms.

The architecture of the Ali Qapu is characterized by a pronounced dissociation between form and structure, which explains why the facades are not structurally expressive and why 38 pillars out of 84 in the upper level do not have vertical supports below.

The beautiful stalactite and alveolate ceilings are made of sheets of plaster suspended from the vaults. The structure of the vaults is thus hidden. The vaults are fairly thin (3,5 cm) with pin-pointed arches occasionally interlocked, a number of vertical diaphragms (thin partitions) contribute to the stability of these vaults and bear the weight of the floor on the upper level.

The loads of some pillars were sometimes transferred to the arches below, while in other cases horizontal wooden beams are used to transfer the loads to peripheral walls.

The Ali Qapu is constructed mainly in brick with a certain amount of black mortar, plaster, gypsum and wood.

From a structural point of view, it is a masterpiece of equilibrium, elasticity and lightness, due to the mastery of load limitation and transfers and, in particular, to the use of independent, often hollow, structural elements.

The designers' skills were, however, belied by the clumsiness of execution.

B. Condition Before Execution

The Maidan has been invaded by automobile traffic and it has been used as a car park and bus station.

The peripheral canal no longer exists and the trees prevent on unimpeded view of the square.

The rooms behind the first floor balconies have been demolished, as have some sections of the peripheral bazaar.

Additions were made to the ground floor on the northern side of the square, while the decoration and structure of the first floor rooms of the gateway has suffered serious damage.

A prison was located on the west side of the Ali Qapu which was itself used as government administration offices.

When the Italian experts came to Isfahan in 1964, the building was suffering from extremely serious structural damage, mainly due to a seismic shock which had occurred a long time ago and which had been sawing it along two parallel north-south lines. Secondary damage subsequently occurred due to mechanical wear, e.g. during the rotation and lowering of the pillars.

Wooden beams had also aged and, in a few instance, had completely rotted. A few had even split due to excessive deflection.

The foundations of the building below the talar had also settled.

The talar (portico leading on to the Maidan) structure was no longer covered by the original horizontal roof but by a heavy low-pitched one.

The bending loads on the slender columns were therefore much too heavy, particularly since the wood had aged as a result of exposure to atmospheric conditions. Infestation by parasites had further reduced the actual load-bearing section by several centimeters.

C. Condition After Restoration

Most of the damaged parts of the bazaar have now been restored.

The encroaching constructions along the northern side of the square have now been demolished and the new facade finished.

The external decoration of the gateway has been restored as have the main reception rooms on the first floor.

The prison to the west of the Ali Qapu has also been demolished, thus revealing the nearby historical monument (Gumbab-i-Shir-i-Guia).

The footings of the Ali Qapu foundations were increased in size by about 27%, for the sake of prudence.

The large vault over the ground floor was strengthened by the creation of a system of intersecting vault-stiffening diaphragms.

Vaults, pillars and masonry on the upper levels were made structurally sound. Some of the vertical loads over vaults were transferred through horizontal wood or iron beams. Cracks were repaired with a mixture of highly resistant cement.

Moreover, a disturbing swelling corresponding to the top floor was reinforced by the integration of metal tie rods.

The roof vaults of the so-called "easy staircase" to the south were also repaired and consolidated.

III. DESIGN, RESTORATION AND USE

A. History of the Project

In 1964 Iranian authorities for the conservation of historical monuments invited IsMEO experts to visit the Ali Qapu and to present a programme for the consolidation and the restoration of the building. A comprehensive project for the Maidan was later commissioned.

At the end of 1965 a first project was proposed by IsMEO. Thanks to a more thorough analysis by Mr. Galdieri in 1966, a new project which included an assessment of the effects of a previous earthquake was finally proposed.

The restoration project included research into old texts and drawings and necessitated a general survey of buildings under consideration (measurements, accurate sets of drawings, determination and location of structural damage, etc.)

Many implied historical, urban design, architectural and

constructional aspects had to be clarified before solutions could be proposed. Samples of materials were also flown to Italy for exhaustive laboratory tests.

A project for the rehabilitation of the square and the preservation of neighbouring areas was subsequently elaborated in 1969, but was only partially approved.

An extensive urban planning and design project was commissioned five or six years later by the Ministry of Art and Culture from an Iranian planning office headed by Professor Fendereski. None of the plans has been adopted so far.

B. Proposed Uses

Activities and vehicular traffic were to be diminished, whereas the commercial functions of the bazaar were to be preserved. The Maidan square was to be rehabilitated as a public space for exhibitions, parades, conventions, etc.

Given the spatial characteristics of the Ali Qapu, IsMEO recommended its use partially as a museum devoted to its own history and the history of the whole complex and partially to the display of Iranian handicraft.

C. Restoration Concepts

1. The restoration of a given building should be completed by the rehabilitation of its environmental context.
2. The restoration project for a given building should be executed in accordance with a detailed historical, architectural, structural and physical understanding of that building, within a general conceptual framework.
3. The restoration of hidden structural damage should be undertaken before the restoration of visible decorations and paintings.
4. Original structural elements and materials should, where feasible, not be replaced by new alien devices or products, as long as they are still effective and, by their elasticity, adapted to earthquakes.
5. Restoration work should commence with the original building core and only later proceed to the peripheral additions.
6. Repairs should start at the lower levels so that each stage in the work would have a sound structural basis.
7. The final architectural appearance of restored buildings should be treated with modesty and scientific truth. It should clearly indicate, not only to specialists, but also to other visitors, its ancient and modern modifications.

D. Process Concepts

At the instigation of IsMEO, the National Organization for the Conservation of the Historical Monuments of Iran has set up its own independent entrepreneurial organization, thus avoiding the use of private contractors and at the same time providing a basic condition for ensuring the stability of specialized workers and for improving their technical skills.

The restoration works undertaken with the assistance of Italian experts were also used as an unusual opportunity for providing practical training to various groups of Iranian restoration technicians:

1. craftsmen and masters of different techniques: masonry, plastering, woodwork, etc.;
2. recently graduated archeologists, architects and land surveyors employed by the National Organization;
3. students, as part of their curriculum for the Isfahan school of Arts.

More than 100 "certificates of collaboration" were awarded by IsMEO to Iranian technicians having worked a minimum of 5 years with its experts.

Italian and Iranian government grants were given to the best Iranian students and technicians to permit them to attend courses in architectural and painting restoration techniques in Italy. In 1979, 19 of the students had returned to Iran following the completion of their studies.

It should be mentioned, however, that the low Iranian government wages prior to the recent political events were insufficient to maintain the desired stability of recruitments. After these events the amount of restoration activities undertaken appears to have decreased.

E. User Response

The National Organization for the Conservation of the Historical Monuments of Iran may perhaps in this case be considered as a user, even though it was partially responsible for the works undertaken.

Although several further joint projects and agreements discussed two years ago have been frozen, present Iranian officials have not voiced any complaints about their past relationship with IsMEO and its Italian advisors. They, instead, emphasized that Iranian technicians are now sufficiently proficient to carry out subsequent works without supervision.

In private meetings, Iranian technicians stressed how useful the IsMEO's actions have been, and how grateful

they were.

It should also be mentioned that a few years ago, a strong resistance against the discreet and scientific Italian approach towards restoration (vs. the flamboyant Viollet-Le-Duc sort of results) was unfortunately encountered outside the National Organization.

IV. RESTORATION: SCHEDULE AND COST

A. Schedule of Work

Restorations were undertaken in various sections of the bazaar around the Maidan between 1967 and 1979.

Paintings on the exterior of the Gateway to the Qaisariya were restored as were the central and eastern rooms on the first floor.

In the Ali Qapu most of the structural and decorative work was carried out between 1965 and 1975. The building was reopened to the public in 1977.

B. Work Still to be Completed

Budget restrictions were already starting to impede the rhythm of restorations four years ago and priorities during the last two years have changed. Whereas small-scale, routine restoration of paintings can continue normally, the following work will therefore have to be dealt with at a later date:

1. Rehabilitation of the square itself, including the peripheral canal, and the adoption and implementation of an overall urban plan for the area.
2. Restoration of limited sections of the bazaar's ground floor.
3. Restoration of the entire first floor of the bazaar behind the facade opening onto the square.
4. Restoration of the western aisle on the first floor of the gateway to the Qaisariya bazaar.
5. Provision of an anti-lightning installation in the Ali Qapu.
6. Restoration of the "water tower" on the northern side of the Ali Qapu, now vacated by the police H.Q.
7. Reinforcement of the remaining columns in the talar and restoration of the roof.
8. Establishment of a museum in Ali Qapu.

C. Costs

According to IsMEO, the total costs for restoration between the years 1966 and 1977 were in the region of 150 million Rials (US \$2.1 million), the following being the major sources of funding:

- . 10% municipal
- . 85% national
- . 5% international (fees for Italian technicians)

Mr. Peymayech, an Iranian urban planning consultant working with Prof. Fendereski has stated that the fees paid over the past 5 years to the firm for its studies and project for the historical centre of Isfahan were already in the order of 110 million Rials.

D. Labour

About 250 workers and technicians have been employed in Isfahan by the National Organizaition for Conservation. About 80 of those workers participated in the restoration of Ali Qapu.

20% of the labour was skilled and 80% unskilled. Its composition was 100% national. It should also be recalled that a large number of student trainees also participated.

V. SIGNIFICANCE

A. Accomplishments

1. One of the most beautiful historical Islamic buildings, the Ali Qapu can now be considered as being structurally preserved and its restored interior spaces have been now reopened to the public.
2. Total restoration of the remainder of the Maidan Naqsh-i-Jahan, including the gateway to the bazaar, has been significantly advanced. Implementation of urban planning decisions should now be encouraged.
3. The tactful cooperation of IsMEO with the National Organization for Conservation was not limited to the restoration works, but also included the exceptional and successful process for training a large number of national technicians.
4. Thanks to IsMEO studies and publications, the sometimes inaccurate generalities made bout the Ali Qapu and the Maidan Naqh-i-Jahan have been replaced by detailed facts. A fascinating contribution has been made to our knowledge of Islamic planning, architecture and construction.

B. Replicability

The possibility of repeat experiences in Iran is already an accomplished fact as IsMEO has subsequently worked on religious monuments located in Isfahan, Bersian and Lendjan.

The Farabi University in Isfahan has now established a department specializing in restoration and the National Organization for the Conservation of Monuments is disseminating the working methods learned in Isfahan and Italy to other parts of the country.

This project could be used as a guide for similar restoration programmes in neighbouring countries where national services for the conservation of monuments are still quite recent and where local technicians in the field are dramatically few and inadequately trained.

VI. TECHNICAL REVIEW COMMENTS

The Maidan and the Ali Qapu are certainly two major masterpieces of Islamic planning and design. The only award which could be now made to their unknown architects would be for their work to become widely known both within and outside the Islamic world.

For the most accurate technical review of the restoration work, specialists should have visited the site from the outset and throughout the different phases, as we are presently in a position to judge only the finished state of the restorations.

The abundant scientific material published and the old photographs which have been collected are fortunately convincing enough. The Venice Charter adopted in 1964 by the IInd International Congress of Architects and Technicians of Historic Monuments has obviously been scrupulously respected. Moreover, the Italian school of restoration is now widely and internationally recognised.

The only controversies which have arisen in the past among Italian or between Iranian technicians seem to be minor questions about finishing.

Finally, unlike the construction of modern buildings, the restoration of historical monuments should probably be perceived more as a permanent process, with, however, major identifiable phases of work.

VII. PROJECT PERSONNEL

Two major participants both architects seem to emerge according to their position and to the length of their activities in Isfahan:

- . Eugenio Galdieri (1966-1977) - IsMEO
- . Bagher Shirazi (1967-1979) - National Organization

Other important contributors from IsMEO who worked on the Ali Qapu were:

- . Giuseppe Zander (1964)
- . M. Ferrante (1964-1967), R. Orazi (1968-1975), architects
- . G. Kustermann (1964-1966), engineer
- . Prof. R. Boenni (1969-1970 and 1975-1977), head restorer

Other important actors from the National Organization for the Conservation of Historical Monuments would include:

- . Messrs. Fehrenstenjad, Jabalameli, Talai, Habiti, Zamani and Karapetian, architects
- . Messrs. Kassaian (1968-1977), Tehrani (1977-now), engineers
- . Messrs. Razavi, Rapeima, structure technicians
- . Messrs. Shajanian, Aghajani, restorers of paints.

PROJECT SUMMARY

GARDEN PAVILIONS OF CHEHEL SUTUN AND HASHT BEHESHT

Isfahan, Iran

161
IRA.I173
410

Restoration of two historical buildings representing one of the most prestigious moments of Islamic garden design, architecture and decoration.

mostly completed: 1977.

I. OBJECTIVES

- A. To contribute to the restoration of the original historical and spatial character of the royal gardens' environmental setting. Large public gardens would thus be developed, providing a much needed lung in the center of this rapidly expanding city.
- B. To restore the structural stability of two outstanding historical monuments, as well as to reconstitute their original Safavid architectural character with its painting and decoration.
- C. To improve the knowledge and skills of many categories of national technicians who would then be able to work on different projects in Isfahan and other Iranian cities.

II. GENERAL DESCRIPTION

A. Historical presentation

Both pavilions were included in the royal gardens which once extended between the Maidan Naqsh-i-Jahan (former name of the Maidan-i-Shah) to the east and the monumental Chahar Bagh avenue to the west.

- 1. The Chehel Sutun ("forty columns") pavilion had a garden of about 7 hectares including many water canals, basins and pools. It was constructed during the XVIIth century in 3 phases and most probably under 3 different rulers. It was used as a reception building.

Each construction phase had its own distinct architectural character, but all have been designed along the same axis:

- . a great enclosed hall, with two smaller rooms flanking small iwans on its eastern and western sides.
- . a large iwan was added to the east, plus a talar

(portico) and middling-sized rooms to the north and the south.

- . a large monumental talar with 20 columns was finally added to the east.

The wooden talar columns are particularly high (13m) and slender (with a diameter of 60 cm at their base, and of 40 cm at their summit).

2. The Hasht Behesht ("eight paradises") was built during the reign of Sulayman (1667-1694) as a summer residence for eight of his favorites.

The building was surrounded by a garden with water canals and basins.

It was designed along two perpendicular axes (NS and EW) which meet in a large central room. The plan is almost square and talars or iwans of varying sizes have been provided in the center of each facade.

This 12 m high, two-story building is characterized by the fluidity and hierarchy of its internal spaces. It is a delicate structure flooded with light, open on all sides into the garden.

B. Condition Before Restoration

1. The Hasht Behesht is the only remaining survivor among the once numerous Safavid pavilions built along the Chahar Bagh ("four gardens") Avenue.

The Chahar Bagh has since, however, been transformed into a busy commercial avenue, and the royal gardens all disappeared a long time ago with the exception of a few stretches of land, mainly around the Chehel Sutun. A large reflecting pool in front of its eastern facade also has survived.

Both pavilions were modified and altered during the Qajar period, especially the Hasht Behesht which was radically transformed in the XIXth century so as to be used as a family residence. For many years in the XXth century it was completely abandoned.

Many windows and loggias of the Hasht Behesht were filled in, partitions and chimneys were added, most of the Safavid vaults were hidden and all the walls were covered by an entirely new Qajar decoration. Some structural problems also began to appear.

2. In the Chehel Sutun alterations also modified the external facades, but the most serious problems were due to the structural instability of the talar. Moreover, hundreds of square meters of mural paintings had to be drastically restored due to the fragility of

the coatings, superposition of more recent paintings, darkening caused by smoke, water infiltration, crumbling of pictural layers, architectural modifications, etc.

C. State After Restoration

1. Several historical buildings located in the vicinity of the Chehel Sutun park have been restored, or are being restored, such as the Talar Ashraf, the Qajar tower or the Ostanderi, but no communication links with the park have been established so far. Fences have even been added, limiting its size.

The situation is quite the opposite for the Hasht Behesht around which a number of recent buildings were demolished in order to create an "archeological park".

2. In the Chehel Sutun wooden balconies on the northern and southern talar were repaired and reconstructed. New wooden gratings similar in design to the original ones were installed.

The great central hall and some side rooms were paved with ochre-coloured, artisan-manufactured kashi tiles.

Most of the celebrated columns of the large talar were removed from their bases, laid on the ground longitudinally, sawn in half and their central core hollowed out so as to hide suitably shaped and sized steel rods. After the wood had been treated, the columns were set in place again.

The paintings in the central hall have been restored and so have most of the paintings in the smaller rooms and small talars.

3. The Hasht Behesht was structurally strengthened with metal or concrete links and supports.

Architecturally, the airy and luminous impressions of space described by ancient travellers is fully perceptible again, as later additions were suppressed.

Within the interior, the old Safavid ceilings, chimneys and wall decorations were revealed and restored and a kashi paving laid.

On the exterior, the wooden cornice is being reconstructed, as are the gratings which adorned the walls.

III. DESIGN, RESTORATION AND USE

A. History of the Project

When IsMEO help was requested, the Hasht Behest had only recently been donated by its owner to the Iranian government, while ill-suited repairs to the roof of the Chehel Suntun talar were being undertaken by a professor of the Tehran University.

IsMEO technicians were initially asked only to restore the Chehel Suntun paintings. Their task was gradually extended to include the structure of the building and even the neighbouring pavilion of the Hasht Behesht.

A preliminary restoration project was submitted in 1966. It was based on closely studied descriptions of the buildings and the site gleaned from books, diaries and other historical records.

Hundreds of measurements were taken; diagrams and plans were drawn up; models were constructed.

A comprehensive physical analysis was made and samples of materials were flown to Italy for laboratory tests and determination of the chemical preservation processes to be used.

In the Hasht Behesht, although the value of the Qajar decoration was admitted, a decision was made to retain it only in the southern iwan. This remaining decoration was suppressed when the result of this decision was found to be too heterogeneous.

Italian experts were also able to produce a graphic reconstruction of the channels and fountains which once adorned the surrounding gardens of both pavilions. A proposal was made between 1966 and 1967 to integrate the monuments into their urban setting.

The National Organization for the Conservation of Historical Monuments further developed these ideas in a project to be carried out in conjunction with the municipality of Isfahan agreed upon in 1970-71. This project advocated the implementation of a "monumental archeological park".

Four years later, the Ministry of Art and Culture commissioned, at great expense, a comprehensive urban planning design project from an Iranian planning office.

B. Proposed Uses

The urban planning aims of the organisation seem to be limited to the development of a large public "archeological park," whereas Iranian planning consultants are also advocating the construction of commercial buildings grouped around large courtyards.

The Chehel Sutun's main hall is already open to the public, and the whole pavilion will eventually become a painting museum.

The Hasht Behesht is to be used as a multi-purpose building which would house exhibitions as well as performances of drama and music (with the audience sitting in the garden).

C. Restoration Concepts

1. The restoration of a building should be completed by the rehabilitation of its environmental context.
2. A restoration project should ensue only after a detailed historical, architectural, structural and physical understanding survey has been made within a general conceptual framework.
3. Hidden structural damage should be repaired before beginning the restoration of visible decorations and paintings.
4. As long as they are still efficient, original structural elements and materials should as much as possible not be replaced by new alien devices or products.
5. The final architectural appearance of restored buildings should be treated with discretion and scientific accuracy.
6. When several layers of painting or decoration are superposed, they should all be carefully studied and recorded. Some interesting examples of more recent layers should even be preserved and exhibited separately.
7. Retouching to missing parts of paintings or decorations should be made obvious.

D. Process Concepts

At the instigation of IsMEO, the National Organization for the Conservation of the Historical Monuments of Iran has set up its own independent entrepreneurial organization, thus avoiding the use of private contractors and at the same time providing a basic condition for ensuring the stability of specialized workers and for improving their technical skills.

The restoration works undertaken with the assistance of Italian experts were also used as an extraordinary opportunity to provide practical training to various types of Iranian restoration technicians:

1. craftsmen and master masons, plasterers, woodworkers, etc.

2. students from the Isfahan School of Arts during their normal curriculum.
3. recently graduated archeologists, architects and art restorers employed by the National Organization.

"Certificates of collaboration" were given by IsMEO to all Iranian technicians who had worked with IsMEO experts for at least 5 years.

Italian and Iranian grants were awarded to the best Iranian students and technicians to permit them to attend courses in architectural and painting restoration techniques in Italy. In 1979, about 19 of these students had returned to Iran, having completed their studies.

It should however be mentioned that the low salaries offered by the Iranian government prior to the recent political events were insufficient to maintain the desired stability of recruitment. Since the political events however the amount of restoration activities undertaken seems to have decreased.

E. User Response

The National Organization for the Conservation of the Historical Monuments of Iran may perhaps in this case be likened to a user, even though it also was a partner in works undertaken.

Although several further joint projects and agreements first discussed two years ago, have now been frozen, present Iranian officials have not hinted at a single complaint about their past relationship with IsMEO and its Italian advisors. They emphasize, however, that Iranian nationals are now technically competent to carry on subsequent work unsupervised.

In private meetings, Iranian technicians stress the usefulness of IsMEO's actions and their gratitude toward the Italians.

It should also be mentioned that a few years ago, a strong resistance against the discreet and scientific Italian approach towards restoration (vs. the flamboyant Viollet-Le-Duc sort of result) was unfortunately encountered outside the National Organization.

IV. RESTORATION: SCHEDULE AND COST

A. Schedule of Works

According to IsMEO publications and to persons interviewed in Isfahan, most restoration work seems to have been undertaken between 1967 and 1977 in both pavilions.

Some minor work has been since completed in both monuments, such as the restoration of balconies and the consolidation of columns in the southern talar of Chehel Sutun, and the restoration of the south-western angle and the southern cornice of the Hasht Behesht.

B. Works Still to be Completed

Four years ago, budget restrictions were already starting to impede the rhythm of restorations, and priorities during the last two years have been changed.

Whereas small-scale, routine restoration of paintings can continue normally, the following works will therefore have to be dealt with at a later date:

1. restoration of the gardens surrounding the monuments with their network of water channels and basins.
2. reinforcement of two remaining columns in the Chehel Sutun.
3. routine restoration of paintings and decoration should be continued.
4. the Hasht Behesht should be discreetly equipped for its new proposed uses.

C. Costs

According to IsMEO the total restoration costs between the years 1966 and 1978 was on the order of 95 million Rials (US \$1,300,000), the following being the major sources of funds:

- 98% national;
- 2% international (fees for Italian technicians).

Mr. Peymayech, an Iranian urban planning consultant working with Mr. Fendereski, has stated that the fees paid to his firm during the last five years for its studies and project for the historical centre of Isfahan (including the pavilion gardens) amounted to 110 million Rials, with no official decision having yet been taken.

D. Labor

About a hundred persons were employed in 1977, but only about 70 are presently working on the restorations.

80% of the labor was unskilled. Its composition was 100% national.

The participation of quite a large number of student trainees from the school of Fine Arts should also be noted.

Many technicians participated alternatively or simultaneously in both restoration works.

V. SIGNIFICANCE

A. Accomplishments

1. Two beautiful historical Islamic buildings can now be considered as being almost completely preserved. The original architecture of Hasht Behesht has been rediscovered and the restored interior spaces of Chehel Sutun are now mostly open to the public.
2. IsMEO's tactful cooperation with the National Organization for the Conservation of Historical Monuments in Iran was not limited to restoration works but also became an exceptional, and mostly successful, process for training a large number of national technicians.
3. Thanks to IsMEO studies and publications, the sometimes inaccurate information disseminated about Chehel Sutun--even more about Hasht Behesht--have been replaced by detailed facts, and a significant contribution has been added to our knowledge of Islamic architecture, construction, decoration and painting.

B. Replicability

The possibility of repeating the experiences in Iran is obviously an accomplished fact as IsMEO has subsequently worked on religious monuments located in Isfahan, Bersian and Lendjan.

The Farabi University in Isfahan has now established a department specialized in restoration and the National Organization for the Conservation of Monuments is disseminating the working methods learned by its technicians in Isfahan and in Italy, to other parts of the country.

This project could even be used as a guide for similar restoration programmes in neighbouring countries where national services for the conservation of monuments are still quite new, and where local technicians in this field are dramatically few in number and inadequately trained.

VI. TECHNICAL REVIEW COMMENTS

The Chehel Sutun preserved ensemble of mural paintings would appear to be unique in an existing historical Islamic building, while the Hasht Behesht's architecture cannot be defined as less than a marvel of intelligence and sensitivity.

The only award which could be now given to their unknown architects and artists would be for their work to become widely known within and outside the Islamic world.

For the most accurate technical review of the restoration work, specialists should have visited the site from the outset and throughout the different phases, as we are presently in a position to judge the finished state of restoration only.

The abundant scientific writings published, as well as old photographs are, fortunately, convincing enough. The Venice Charter, adopted in 1964 by the IIInd International Congress of Architects and Technicians of Historic Monuments, has obviously been scrupulously respected. Moreover, the Italian school of restoration is now widely and internationally respected.

As far as we could ascertain, no real controversies among Italian or Iranian and Italian experts were apparent as far as the restorations undertaken after 1967 were concerned.

It might finally be added that unlike the construction of modern buildings, the restoration of historical monuments should probably be perceived more as a continuous process, with, however, major identifiable phases of work.

VII. PROJECT PERSONNEL

Due to their position and the length of their activities in Isfahan, two major "actors" (both architects) seem to emerge:

- . Eugenio Galdieri (1967-1975) - IsMEO
- . Bagher Shirazi (1967-1979) - National Organization

Other important "actors" from IsMEO who worked on the Chehel Sutun and the Hasht Behesht are:

- . M. Ferrante (1966), R. Orazi (1971-1975), architects
- . M. Kustermann (1966), engineer
- . R. Cerbino (1965-1974), P. Mora (1968?), painting restorers
- . A. Maggiano, master craftsman.

Other important "actors" from the National Organization for the Conservation of Historical Monuments would include:

- . Messrs. Fehrestenjad and Zamani, architects
- . Mr. Tehrani, engineer
- . Mr. Manchai, structural technician (columns reinforcement)
- . Messrs. Hasan and Ochaqi, carpenters
- . Messrs. Aghajani, Taheri, Qolami, Nadjarzade, Tahebi, Nasri, Rahimian, Darab, Abadi, Mahmoudian and Mansourian, painting restorers.

Date: June 1980

Doc.: S. Abdulac (Technical Reviewer)

9.VI.80(VIII)

RESTORATION OF THE ALI QAPU
CHEHEL SUTUN AND HASHT BEHESHT
ISFAHAN, IRAN
MAJOR RESTORATION COMPLETED 1977





View from the *talar* of the Ali Qapu.



View of the *talar* and the adjacent north facade of Chehel Sutun.



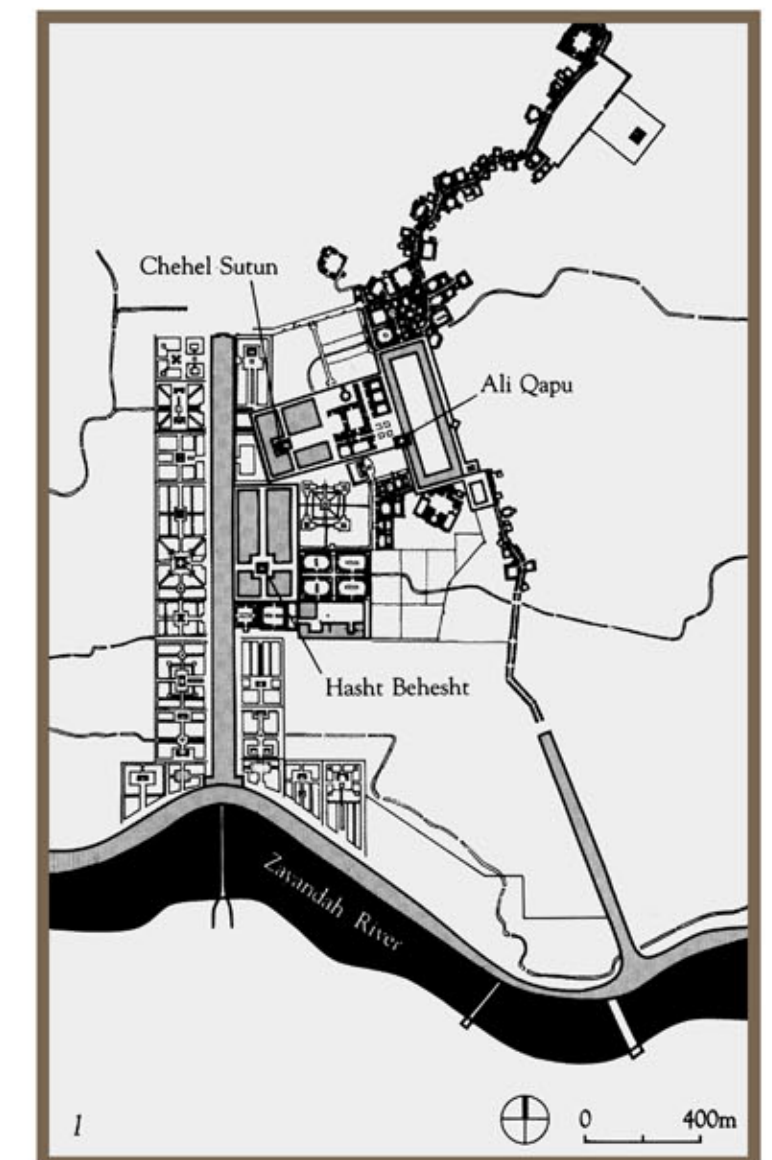
Ceiling of upper story in the Ali Qapu.



RESTORATION OF THE ALI QAPU, CHEHEL SUTUN, AND HASHT BEHESHT. Client: National Organisation for Conservation of Historic Monuments of Iran (NOCHMI), Dr. Bagher Shirazi; Restoration: Istituto Italiano per il Medio ed Estremo Oriente (ISMEO), Eugenio Galdieri.¹

The contemporary city of Isfahan has surrounded the historic core and has gradually eaten into it with new roads, increased traffic, electric wires, neon signs, and new construction. Nevertheless, much of the dramatic, world-famous layout of the sixteenth- and seventeenth-century capital can still be discerned. The great maidan, the Maidan-i-Shah, and its monuments, the Masjid-i-Shah, the mosque of Lutfullah, the Ali Qapu and the monumental entrance to the Qaisariyya Bazaar, form one major ensemble of the capital. The second is the great garden avenue of the Chahar Bagh and its flanking palace gardens, but these remain in their most general aspects only. The two areas are contiguous and have been proposed as a great city park with cultural and commercial activities, religious monuments, greenery, and open spaces. Though the fi-

1. Historic Isfahan. The Safavid city was built adjacent to the earlier medieval town.



nal implementation of such a scheme is still in the future, the key elements are already in place.

In 1964, Iranian authorities in charge of the conservation of historical monuments were concerned with the dangerous state of deterioration of Ali Qapu. A decision was made to call in Italian experts associated with the Istituto per Studi Medio e Estremo Oriente (ISMEO). Out of this initial meeting, there developed a fifteen-year programme of collaboration that resulted in the restoration of Ali Qapu, Chehel Sutun, and Hasht Behesht, three palace pavilions of the seventeenth century, in the partial rehabilitation and restoration of the peripheries of the great maidan, in the designation of a protected historical zone, in the publication of major new studies on Safavid architecture, and most importantly in the training of Iranian restoration experts.²

At the instigation of ISMEO, the National Organization for the Conservation of Historical Monuments of Iran (NOCHMI) established its own construction department to ensure a stable and increasingly well-trained work force and to avoid difficulties with individual contractors. The restoration

program thus developed its own specialists in masonry, plastering, carpentry and woodworking, mirrorwork and the like. At the same time, the students of the School of Fine Arts were assigned restoration work, particularly that of the painted decoration, as part of their curriculum. More than one hundred certificates of collaboration were given out by ISMEO and nineteen young specialists received advanced training in restoration in Italy. The young specialists (architects and archaeologists) employed by NOCHMI had the unparalleled opportunity to collaborate on and then take charge of various aspects of this restoration program.

Ali Qapu. Standing 30 metres high on the west side of the maidan, the gate pavilion consists of a square, three-storey core and a series of additions, the most notable of which is the second-storey portico or *talar*. Built in several stages between 1597 and 1668, the building served as monumental gatehouse

2. *A master plan for the conservation and rehabilitation of the historic core of the Safavid city of Isfahan.*



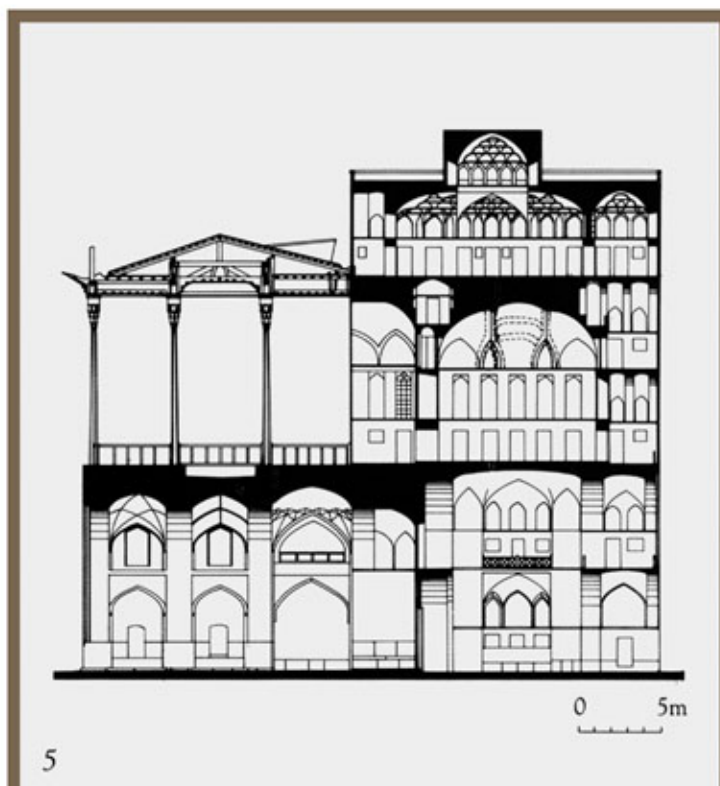
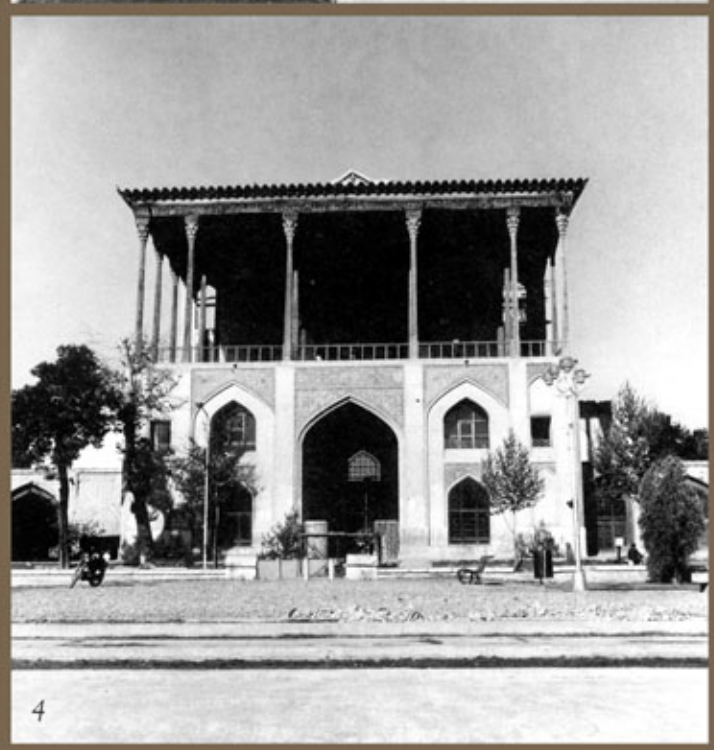
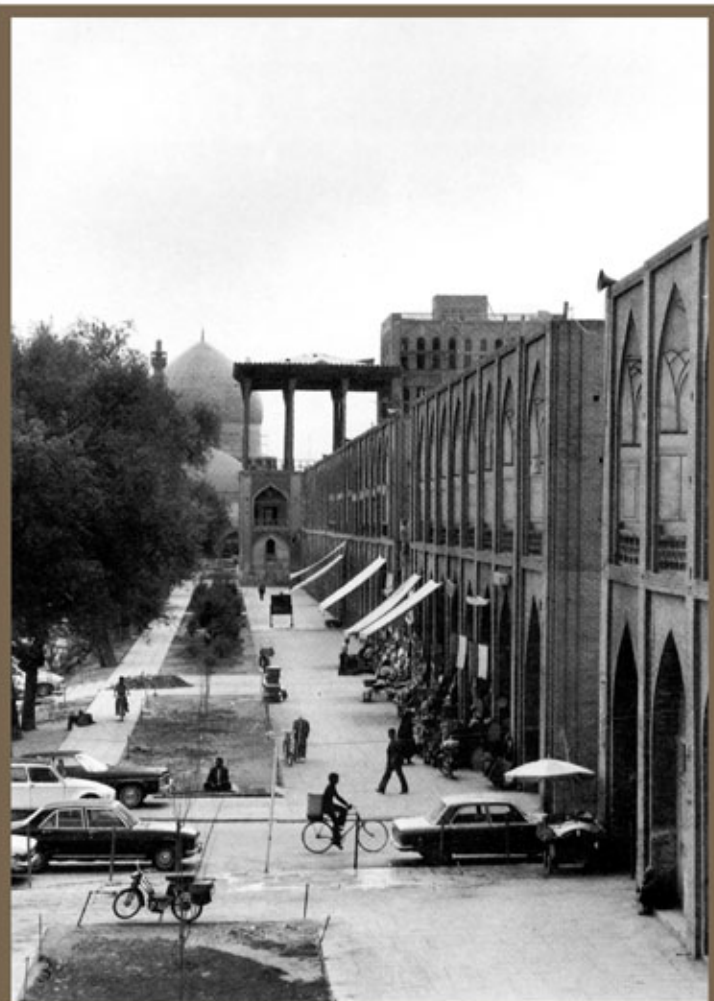
to the palace precinct and as a reception pavilion and reviewing stand. Its splendid painted and punctured *muqarnas* ceilings of the upper levels totally cover a very light and elastic structural system of thin vaults cross-braced with vertical diaphragms and with wooden beams and pillars.

Extensive analysis completed in 1966 indicated that the building had suffered a seismic shock some years before. The

damage produced two major cracks along a north-south line and was threatening to split the building apart. The rotation and lowering of the pillars of the *talar* caused the more serious of the secondary mechanical damages. The wooden skeleton of the building was in very poor condition. Its structural capacities were greatly diminished through rot or infestation by parasites. The foundations of the building, particularly those below the *talar*, had settled because the latter's original horizontal roof had been replaced by a low-pitched one, too heavy for the light skeleton of the building.

Restoration work proceeded with a clearly enunciated plan, according to the 1964 Charter of Venice of the II Con-

3. A segment of the restored peripheral bazaar of the maidan.
4. Ali Qapu. Main facade on the maidan.
5. Ali Qapu. Transverse section showing main areas of structural restoration work.
6. Ali Qapu. South facade under restoration.



gress of Architects and Technicians of Historic Monuments. Structural damages were repaired first, and with as many of the original materials as possible, before proceeding to the restoration of the surface. The footings of the building were increased twenty-seven percent. The large ground-floor vault was consolidated by a stiffening diaphragm of arches. Vaults, pillars, and masonry on the upper levels were strengthened. Vertical loads over vaults were transferred to horizontal wood or steel beams and tie rods. Cracks were repaired with a special resistant cement. The painted surfaces were cleaned and reinforced and retouching was kept to a minimum to make clear to the visitor where there had been any restoration. The restoration of the Ali Qapu entailed research into the materials of the building, a detailed survey of its structure and the further collection of data from old photographs and written

7. Restoration detail of steel structure to support talar.

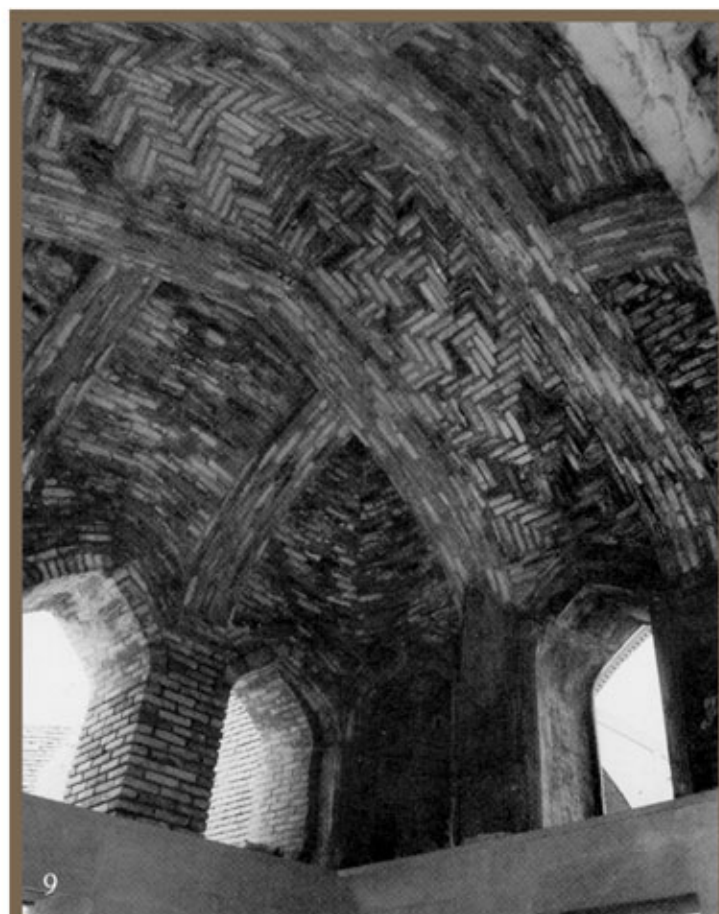
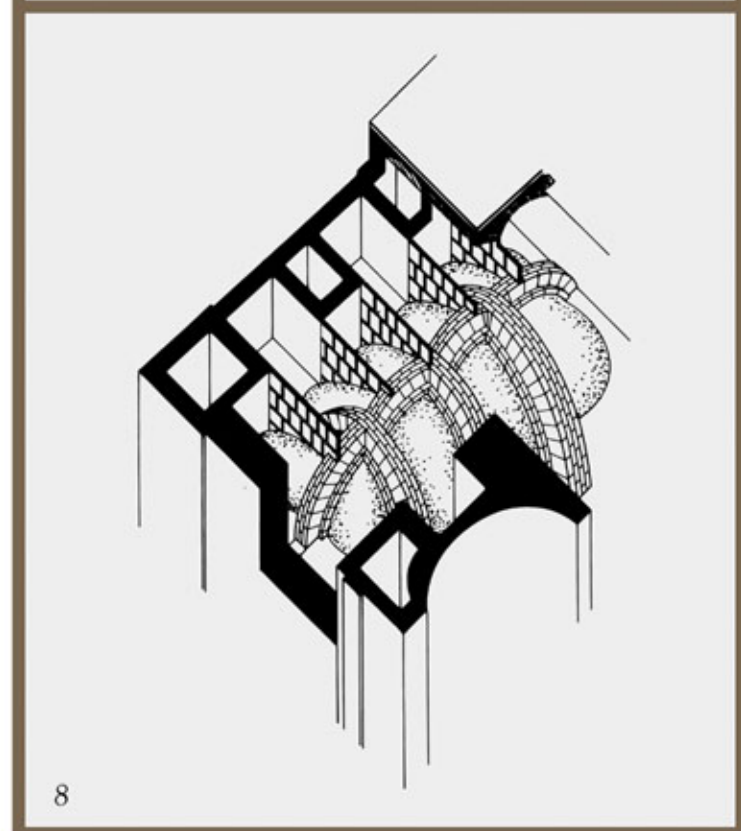
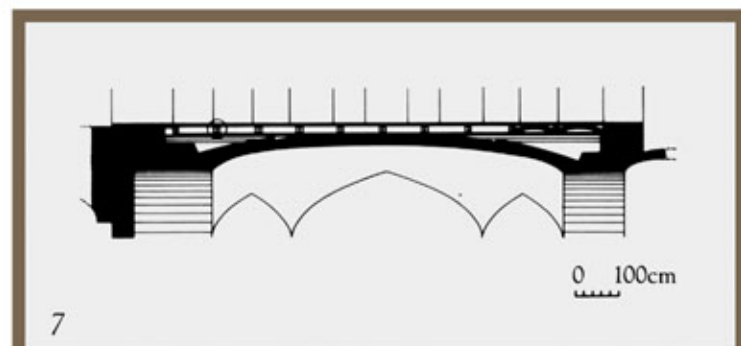
8. Axonometric showing masonry diaphragms which were added to stabilise vaults.

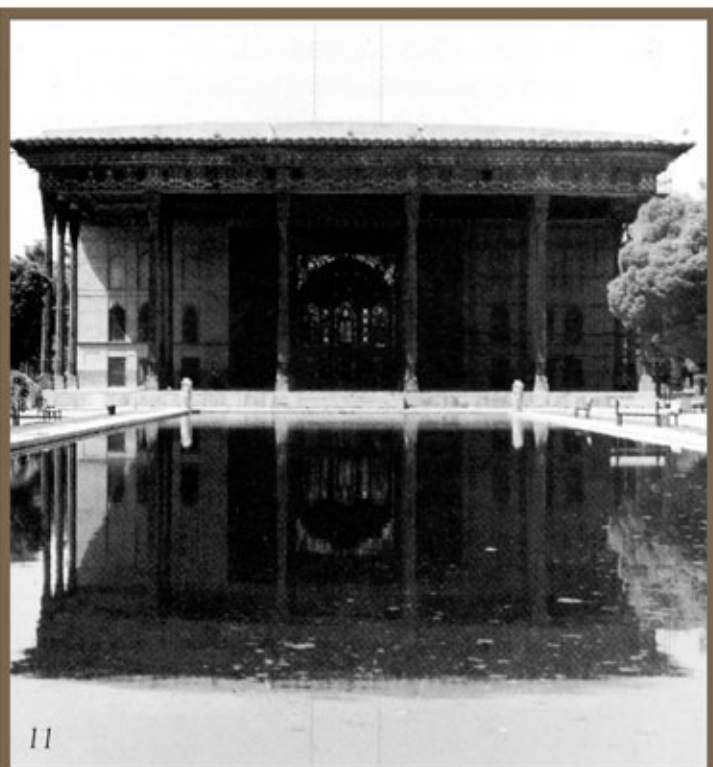
9. The vaulted structures of Ali Qapu were extensively damaged by earthquakes and the wood tie rods were infested by termites. The first step in restoration was structural reinforcement of the building—here, rebuilt vaults.

10. Ali Qapu. Restoring painted surfaces, 1973.

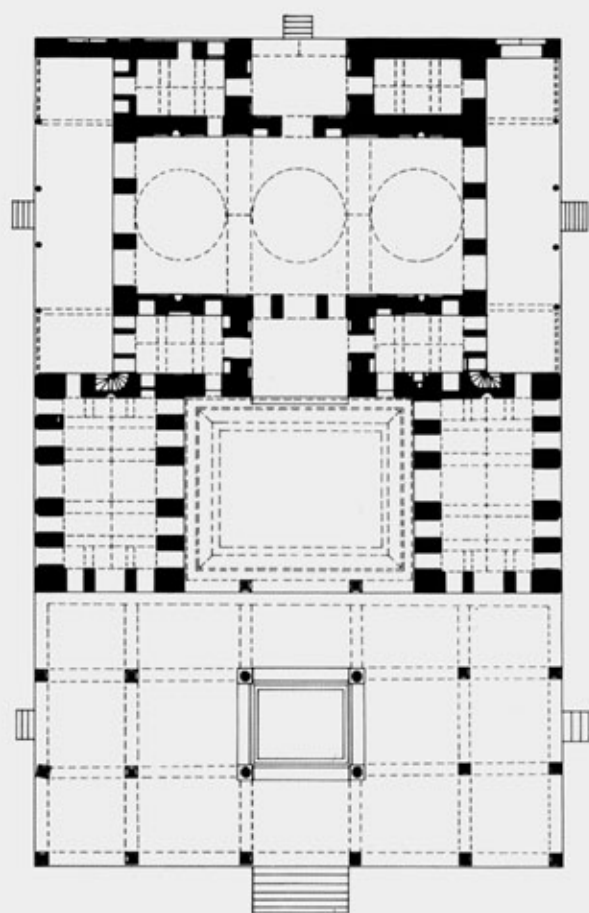
sources. During the process of this programme, clear evidence was produced on the several phases of the construction of the building and their relative dates.

Three years after the beginning of work on Ali Qapu a proposal was made for the restoration and rehabilitation of the peripheral bazaar, for the restoration of the spatial and functional qualities of the maidan and for the improvement of the urban and historical character of the immediate area. By 1978, part of the work, the restoration of the peripheral bazaar and the cleaning of the monumental entrance to the Qaisariyya, were partially completed.





11



12

Chehel Sutun. The Chehel Sutun was part of the restoration programme begun simultaneously with the Ali Qapu. Built during the seventeenth century in three phases, the pavilion consists of a great reception hall flanked by east and west eyvans, a south eyvan with accompanying rooms and the later great *talar* with its twenty pillars. The hundreds of metres of painted decoration required major restoration because of over-

11. *Chehel Sutun.* West facade reflected in its rectangular pool.
12. *Chehel Sutun.* Plan of pavilion without its reflecting pool.
13. *Chehel Sutun.* Restored south facade and eyvan with the rebuilt upper balcony and newly replaced porch.
14. The program of restoring the painted surfaces of the Chehel Sutun started with the decorative program of the side rooms and the lower panels of the main hall.

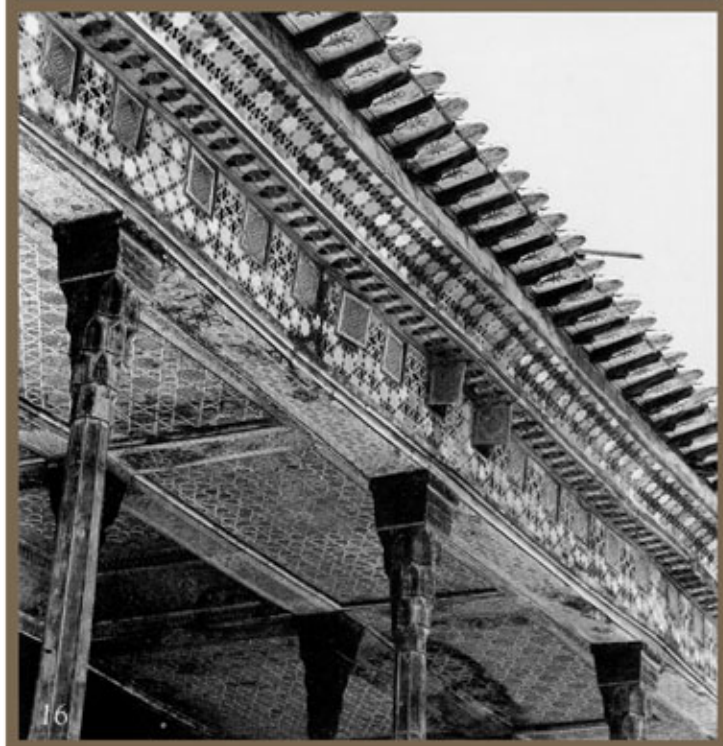
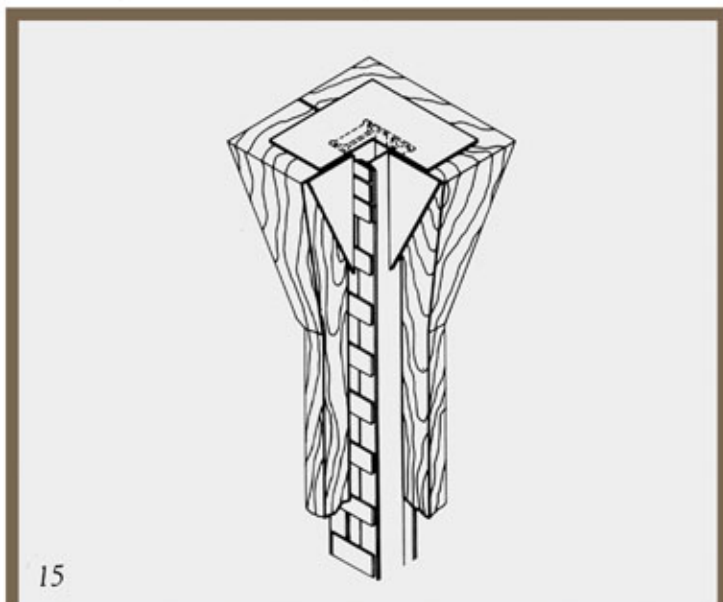


14

painting, water infiltration, smoke damage, and architectural modification. Initially, the Iranian authorities were most interested in restoring these surfaces, but soon it became clear that the structure had to be stabilised first. The tall and slender (13 metres high and 40 to 60 centimetres in diameter) wooden columns of the *talar* were treated for parasites and reinforced by the insertion of steel beams. Metal tie rods and concrete supports further consolidated the structure of the building. New wooden frames and grating, built on carefully researched original patterns, were installed in the openings. The restoration of the paintings in the pavilion has brought to light the richness and monumentality of the seventeenth-century Isfahan school of painting best known through the master Riza-i 'Abbasi.

15. Structural reconstruction drawing for Chehel Sutun's wooden columns. All columns had to be reinforced with steel beams.

16. Chehel Sutun. The eaves and ceiling of the main and side porches required considerable surface restoration.

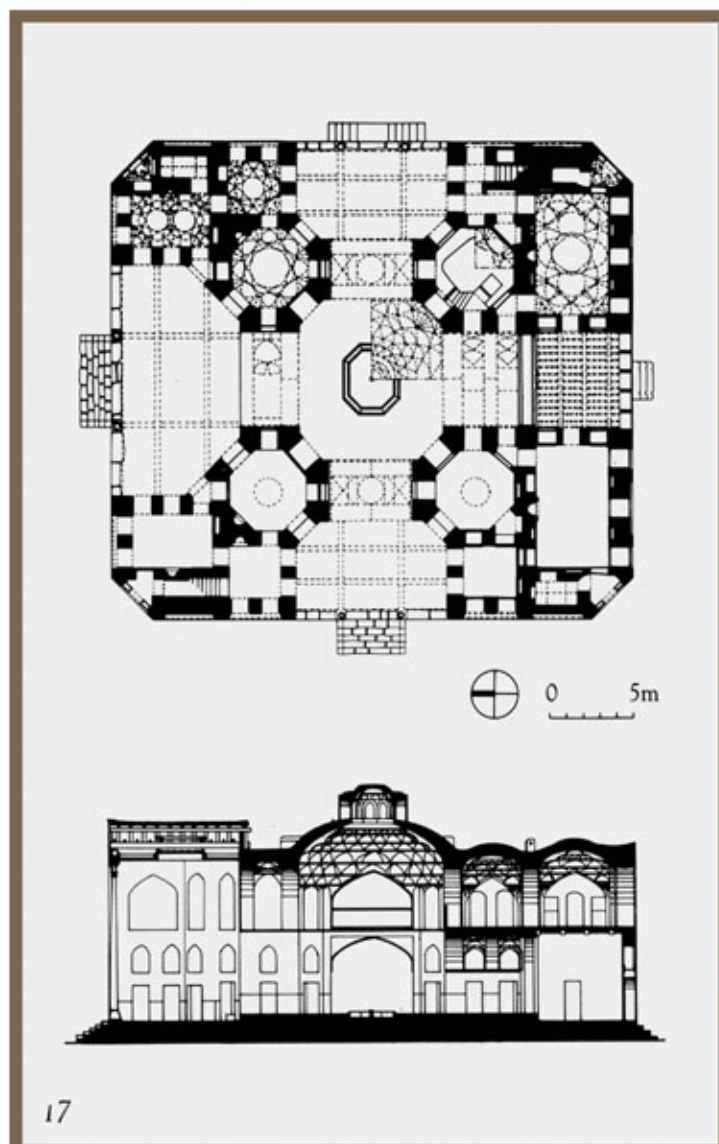


Hasht Behesht. The *Hasht Behesht* became government property only in the late 1960's so work was slow in beginning there. It had been a private residence up to that time and had been substantially altered in the nineteenth century. It was consolidated structurally, and the nineteenth-century accretions were for the most part removed. The full beauty of the

17. Plan of *Hasht Behesht*, ground level and section.

18. *Hasht Behesht* under restoration. View of southeast corner.

19. *Hasht Behesht*. Room on the second floor facing south, the *muqarnas* ceiling fully restored.

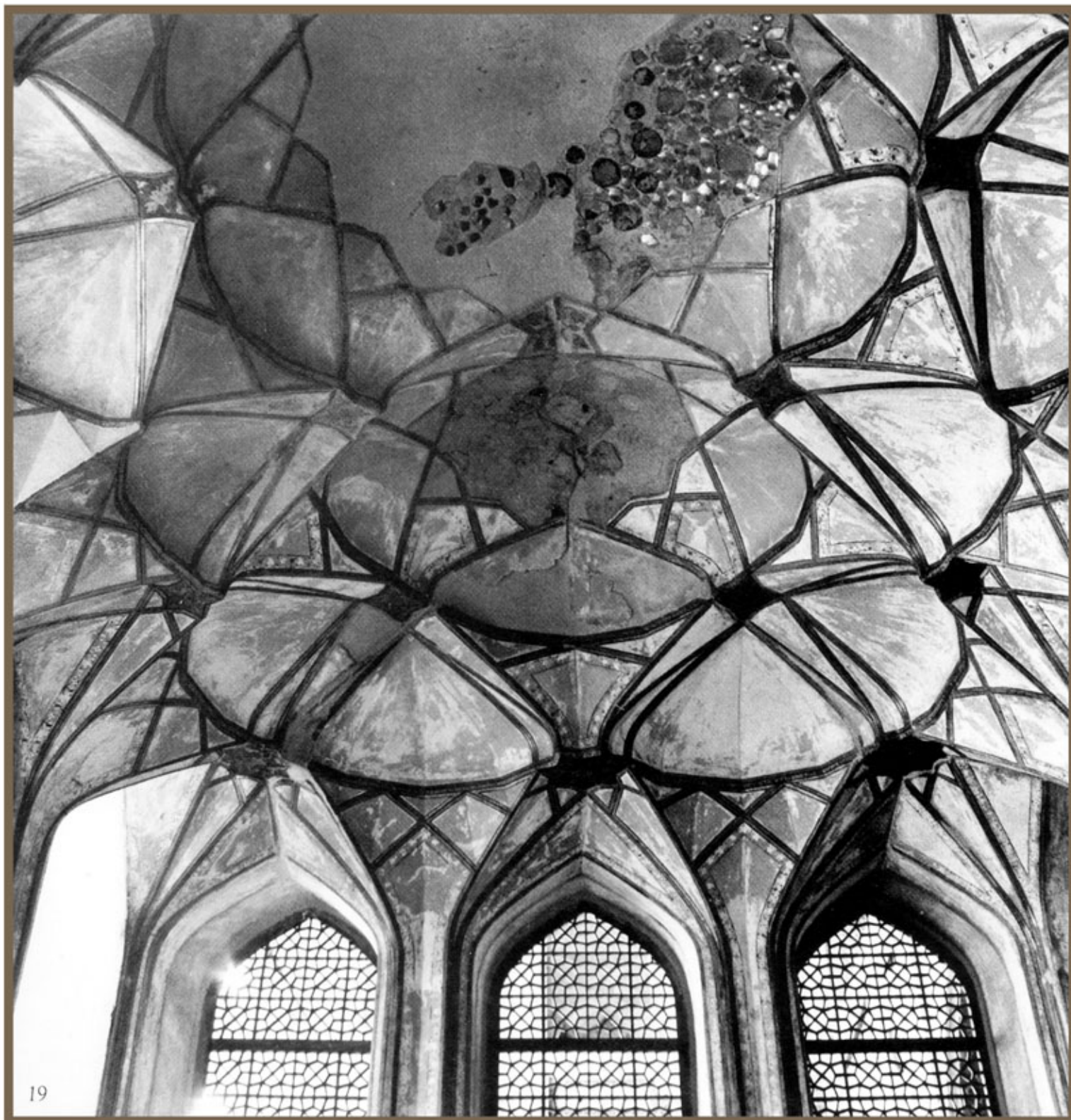


pavilion was then revealed, with its Safavid ceilings, chimneys, and wall decoration. These were cleaned and restored; wood railings and gratings were installed. In this last building, the newly trained Iranian experts assumed much of the responsibility for restoration.

Finally a concerted attempt was made to incorporate both pavilions into an archaeological park. The Chehel Sutun became the nucleus of restoration for neighbouring historical buildings such as the Talar Ashraf, the Qajar Tower and an important Safavid bath. The area around the Hasht Behesht was prepared for a park. And four years later, a comprehensive urban planning and design project was commissioned.

Replicability. From the Isfahan restoration programme, the newly trained work force and the ISMEO experts moved to other buildings in Isfahan, Linjan, and Barsian. NOCHMI moved its technicians to other regions in Iran, and there they began to work with the methods learned during the programme in Isfahan. Departments of Restoration were established in the National University of Iran and the Farabi University of Isfahan.

The programme could be used as a guide for restoration programmes in neighbouring countries where national services for the restoration of monuments have been founded quite recently and where skills are rare or inadequately developed.





Some miniatures in CHEHEL SUTUN after restoration (1980)



Hasht Behesht, Chehel Sotun, Isfahan, Iran



CHEHEL SUTUN, after restoration, 1980



Hasht Behesht, Chehel Sotun, Isfahan, Iran



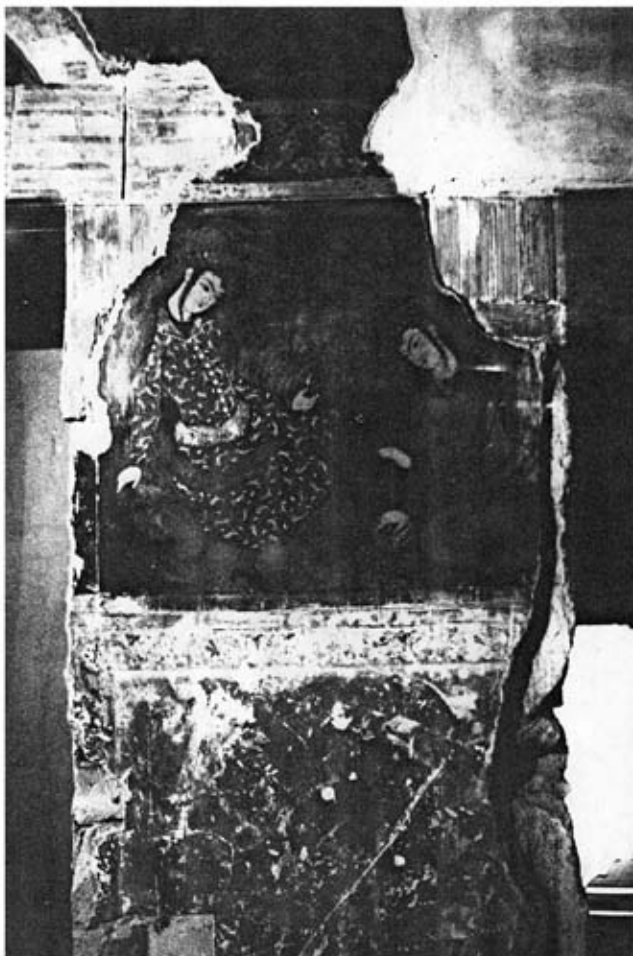
Central Hall before restoration, 1964



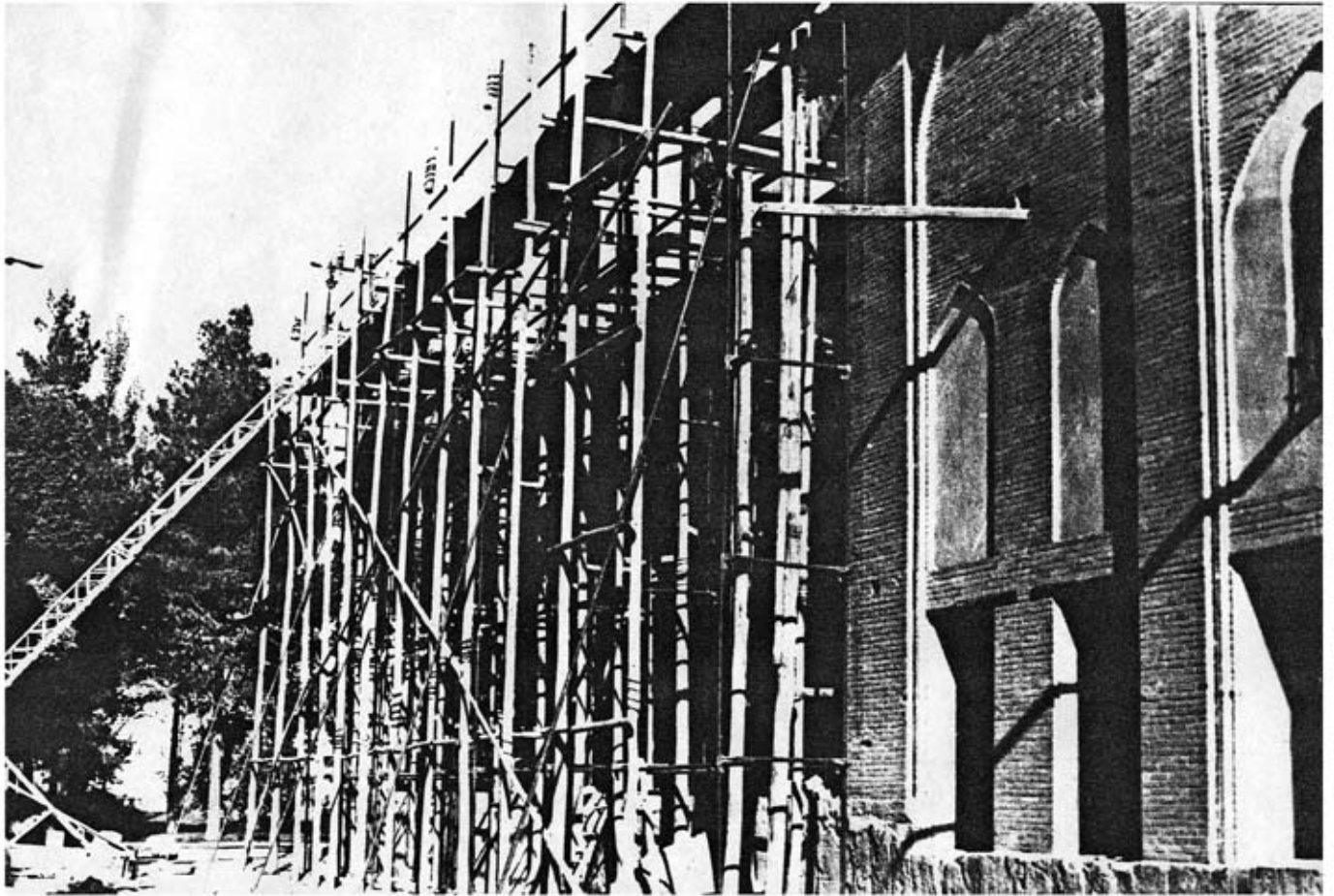
Hasht Behesht, Chehel Sutun, Isfahan, Iran



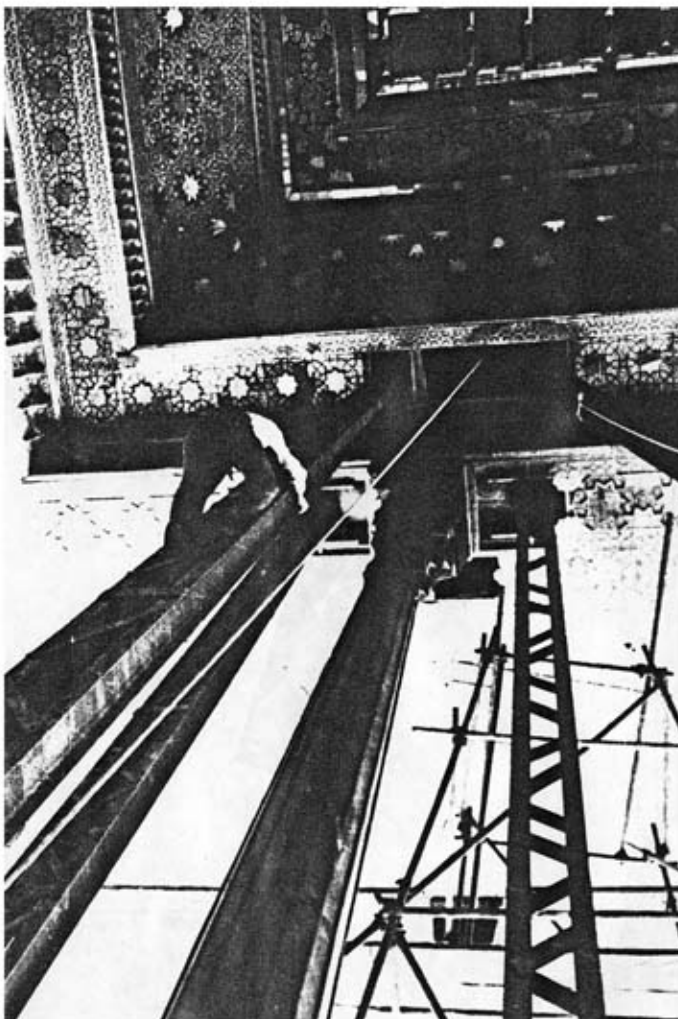
After restoration, 1980



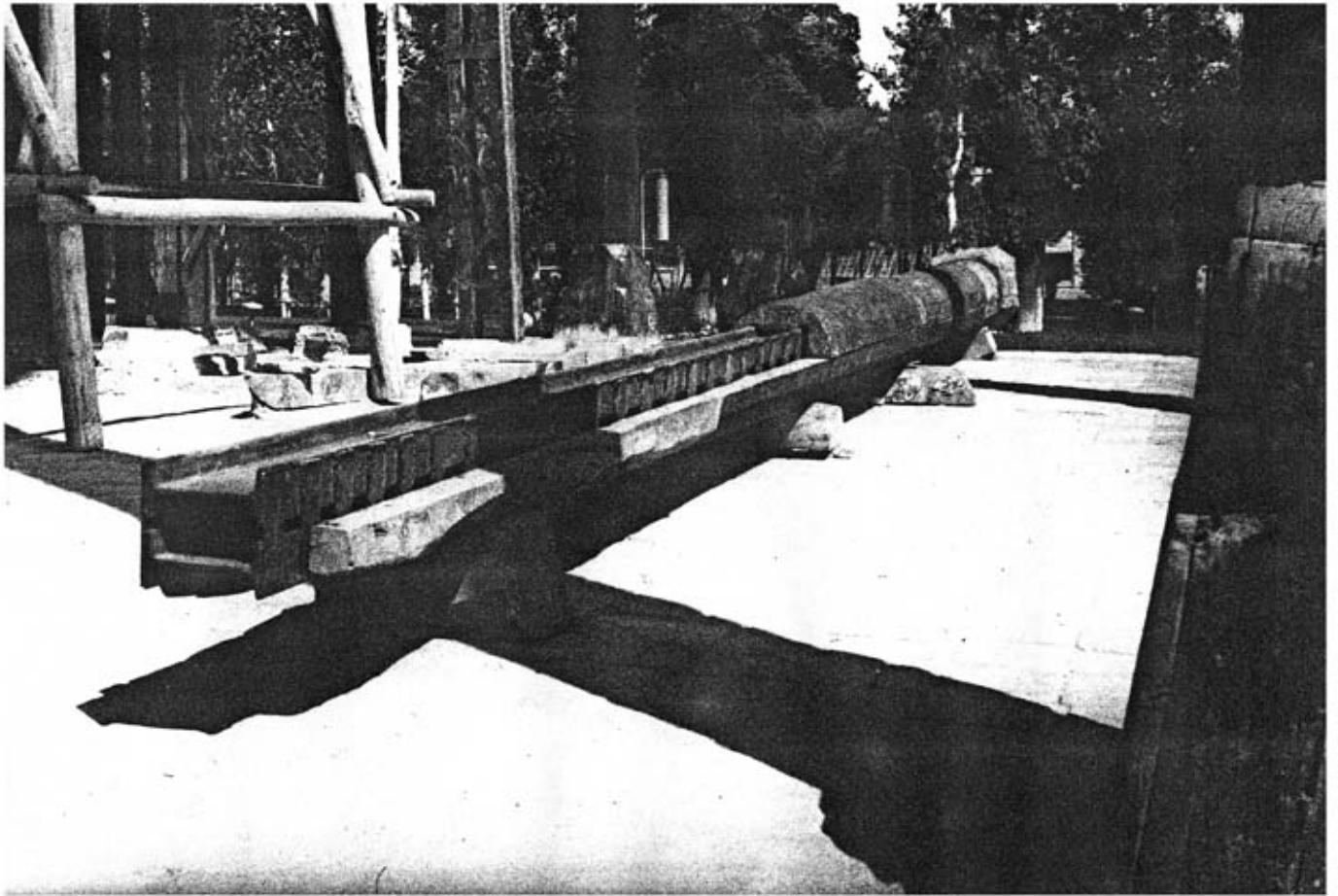
Central Chamber, wall painting at the beginning of the work, 1967



CHEHEL SUTUN during restoration



Hasht Behesht, Chehel Sutun, Isfahan, Iran



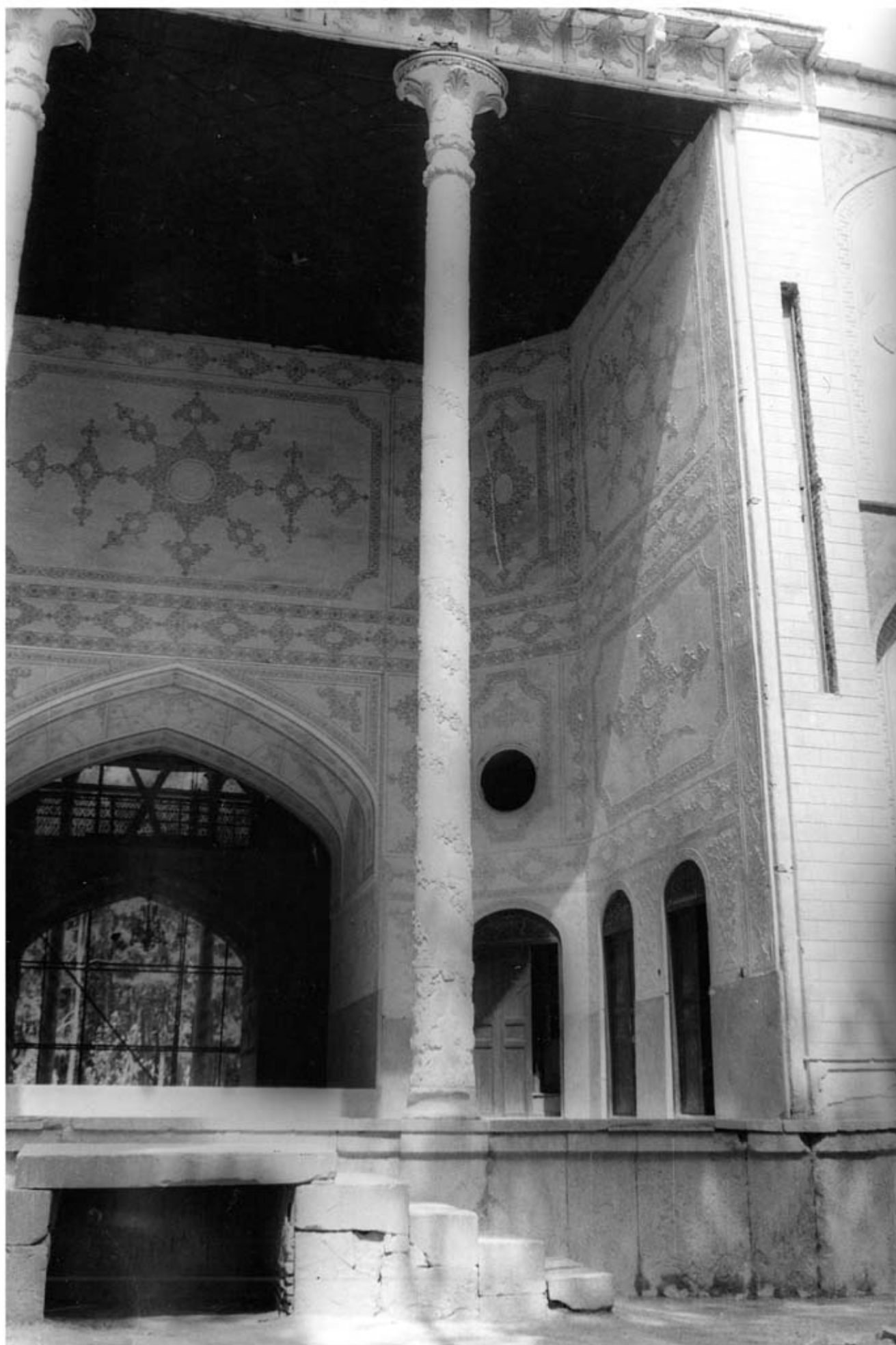
Placing reinforcement in wood columns, 1967



CHEHEL SUTUN: south side of Throne Room after restoration, 1966



After restoration, 1980



BASHT BEHESHT: East eyvan before restoration, 1986



HASHT BEHESHT:
before and during restoration





HASHT BEHESHT: during restoration



After
restoration
1980



HASHT BEHESHT:

North eyvan, during and after restoration





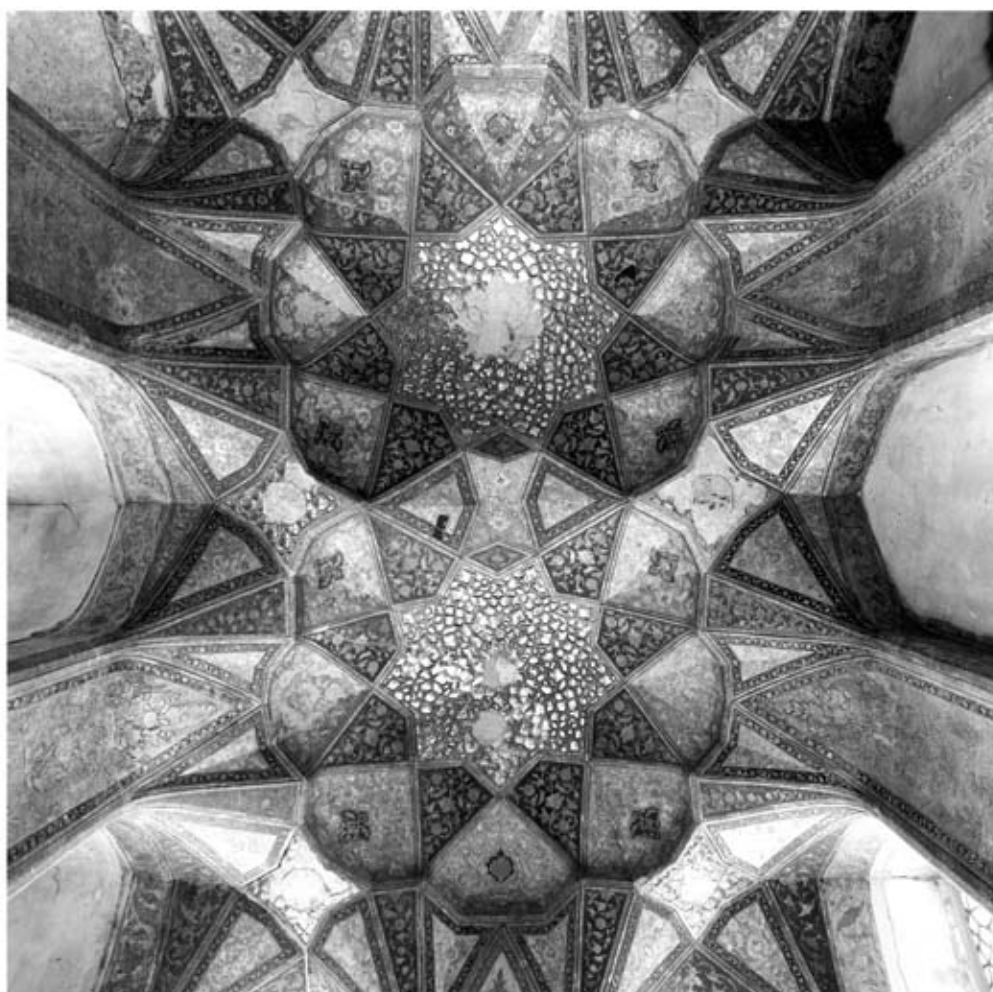
HASHT BEHESHT: North eyvan, after restoration, 1980



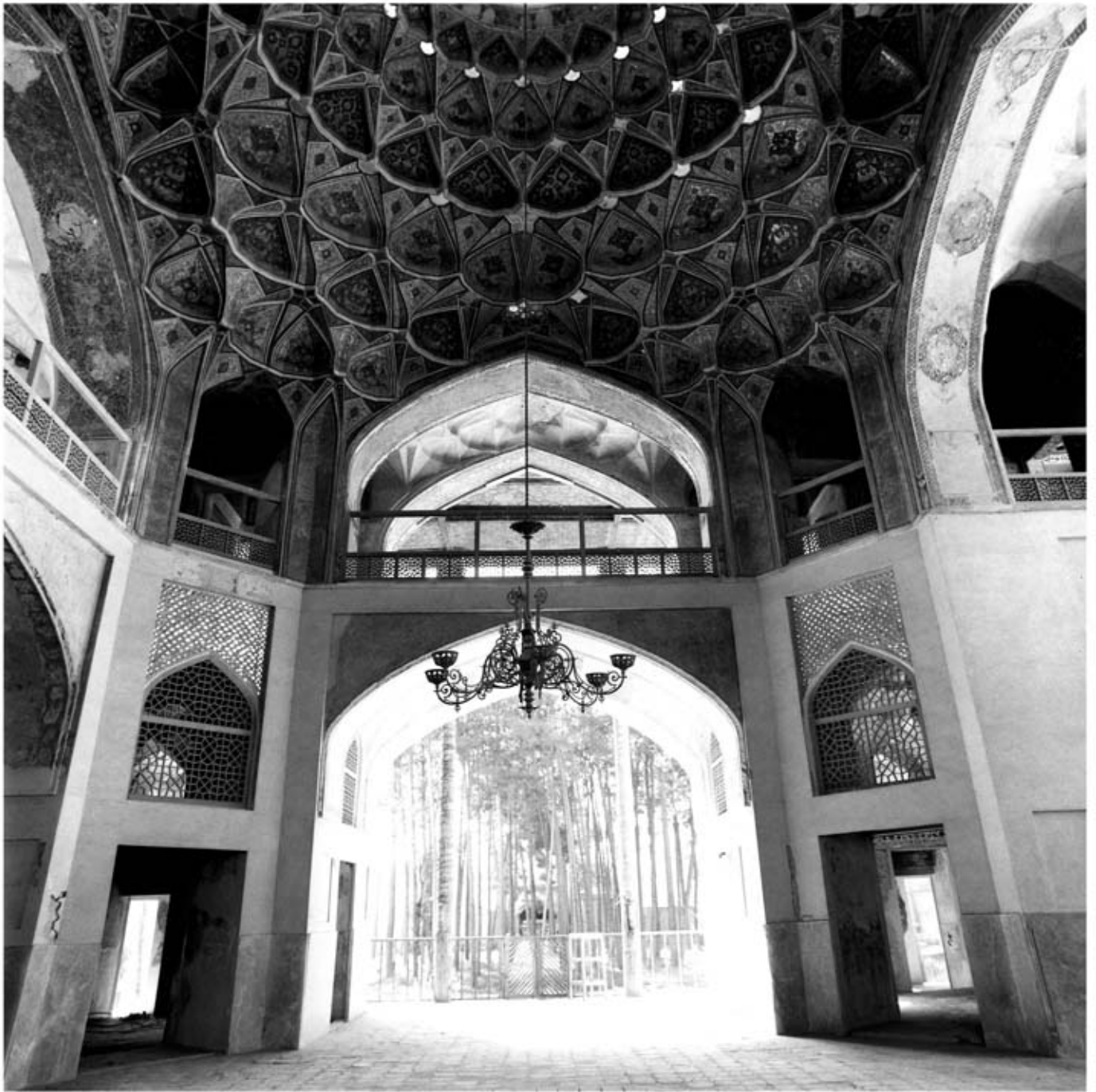
East eyvan
during
restoration



HASHT BEHESHT:
central room
after restoration
1980



Side Gallery ceiling
after restoration
1980



Central dome, after restoration, 1980



Maidan-i-Shah, 1980



Maidan-i-Shah, restoring the Safavid bazaar, 1970



Rebuilding shops around the Maidan, 1973



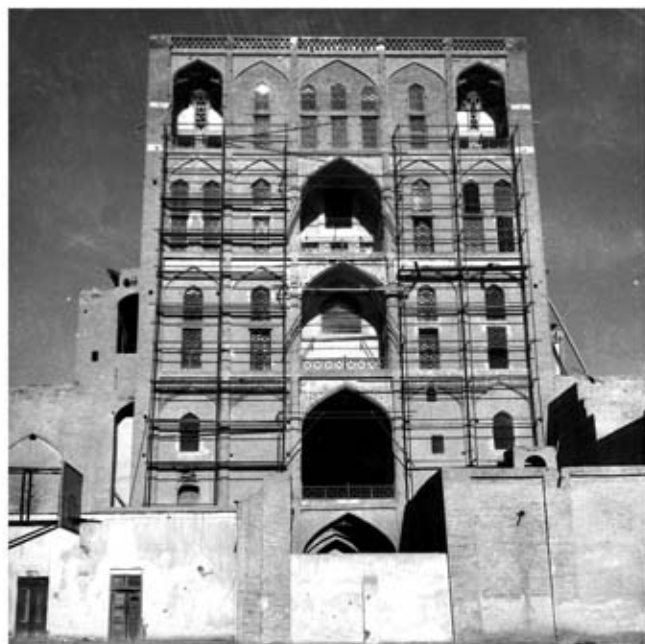
Bazaar Gate, during restoration, 1971



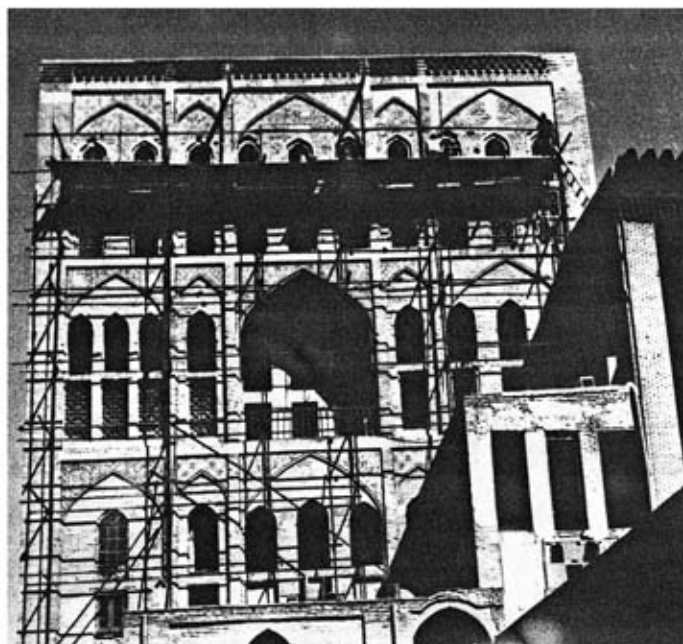
Bazaar Gate, after restoration, 1980



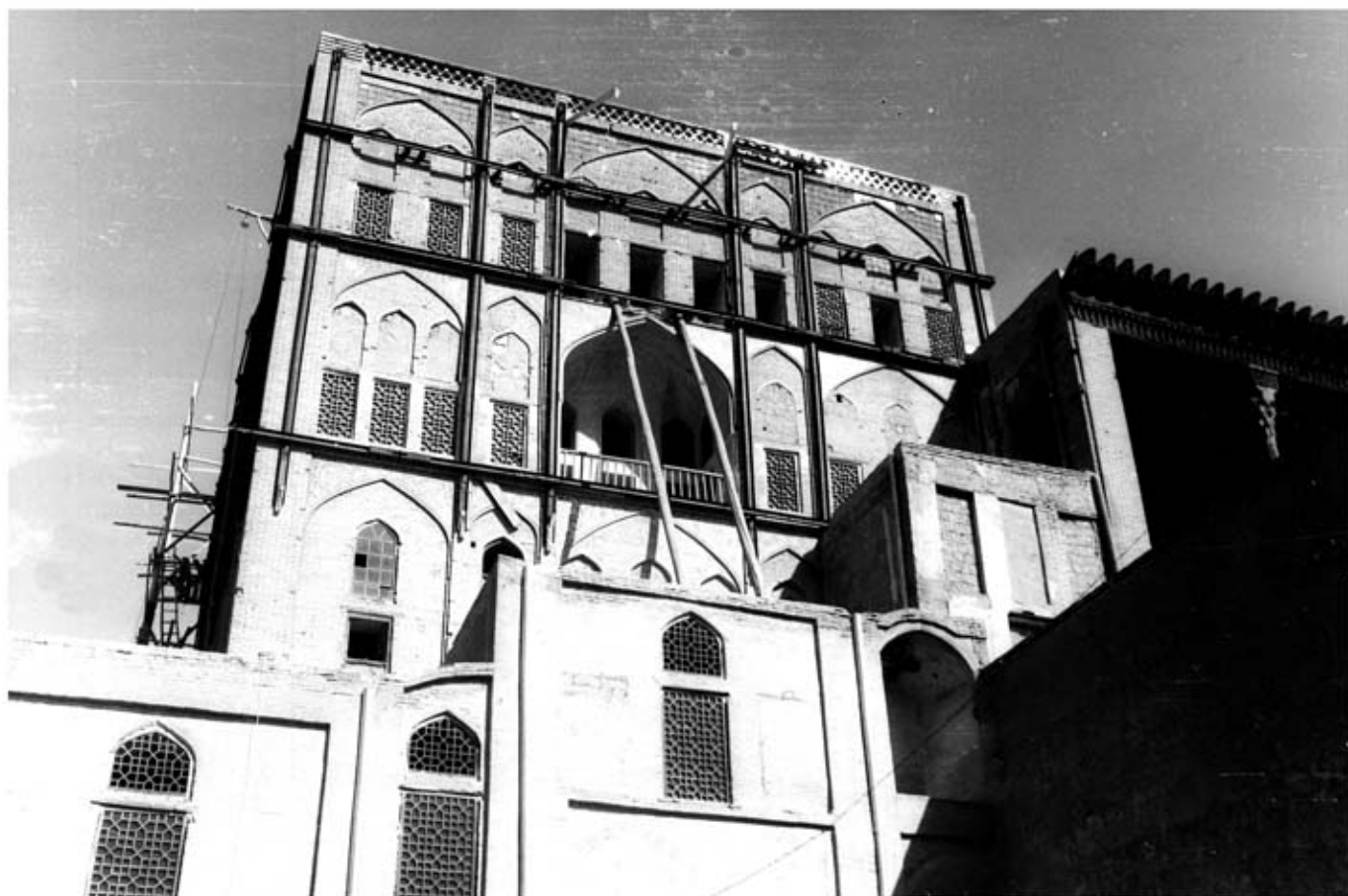
Behind the Maidan-i-Shah: rediscovered Safavid koisk



W est facade before restoration, 1958

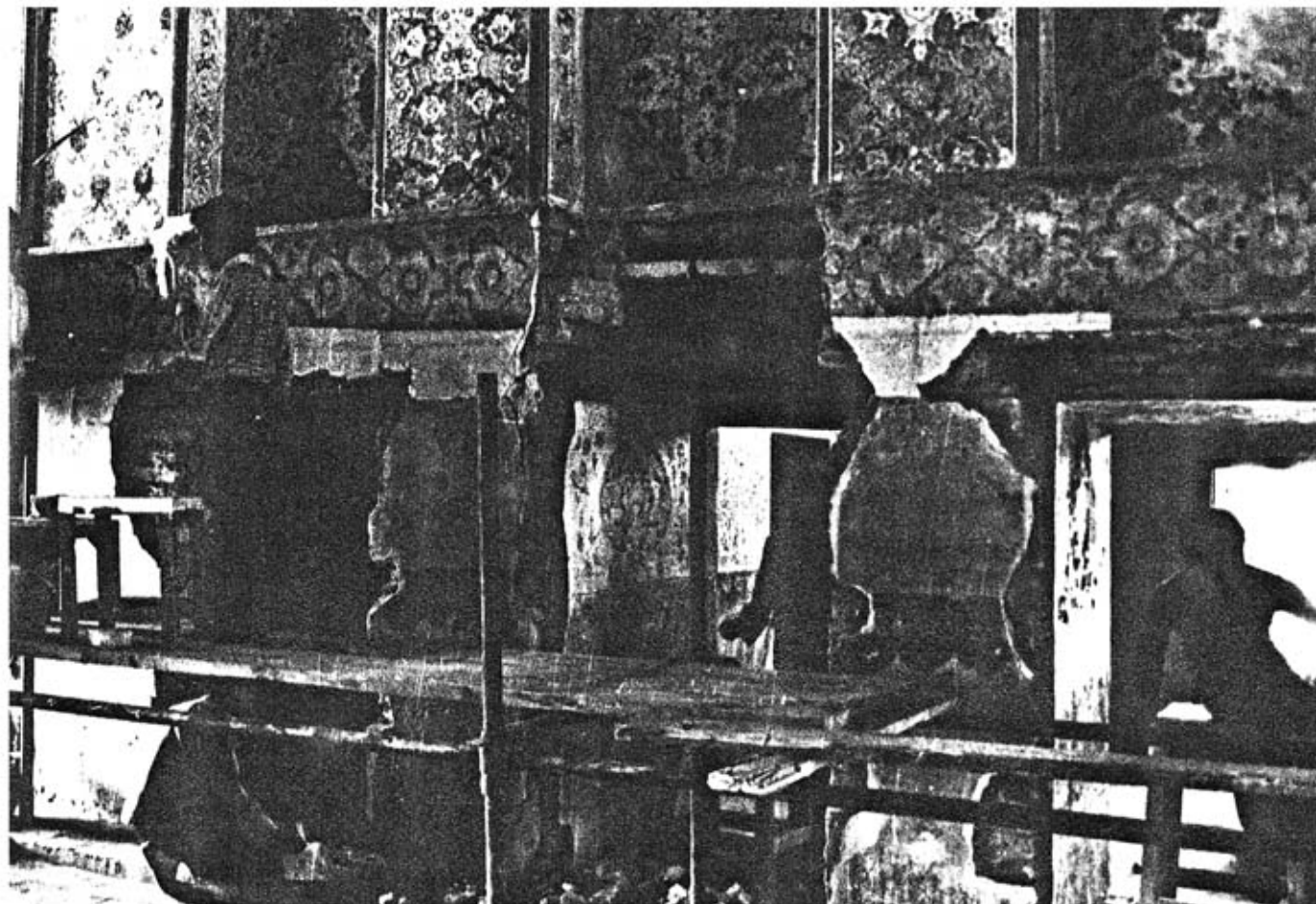


South facade during restoration, 1974

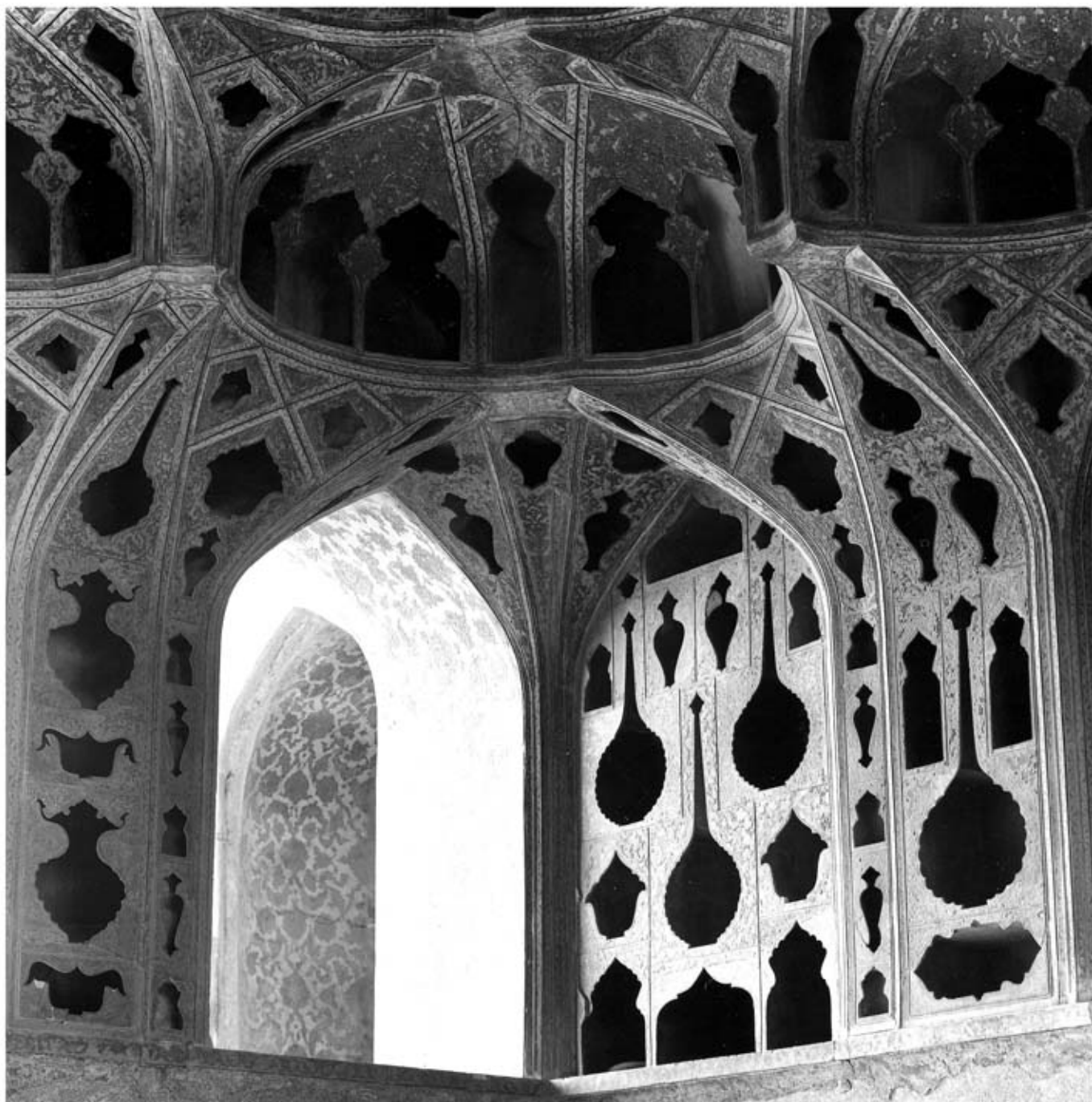




Hasht Behesht, Chehel Sutun, Isfahan, Iran



The Ali Qapu: during restoration, 1973



The Ali Qapu: third floor, after restoration, 1980



The Ali Qapu: after structural consolidation, 1980



The Ali Qapu: before
structural consolidation,
1969



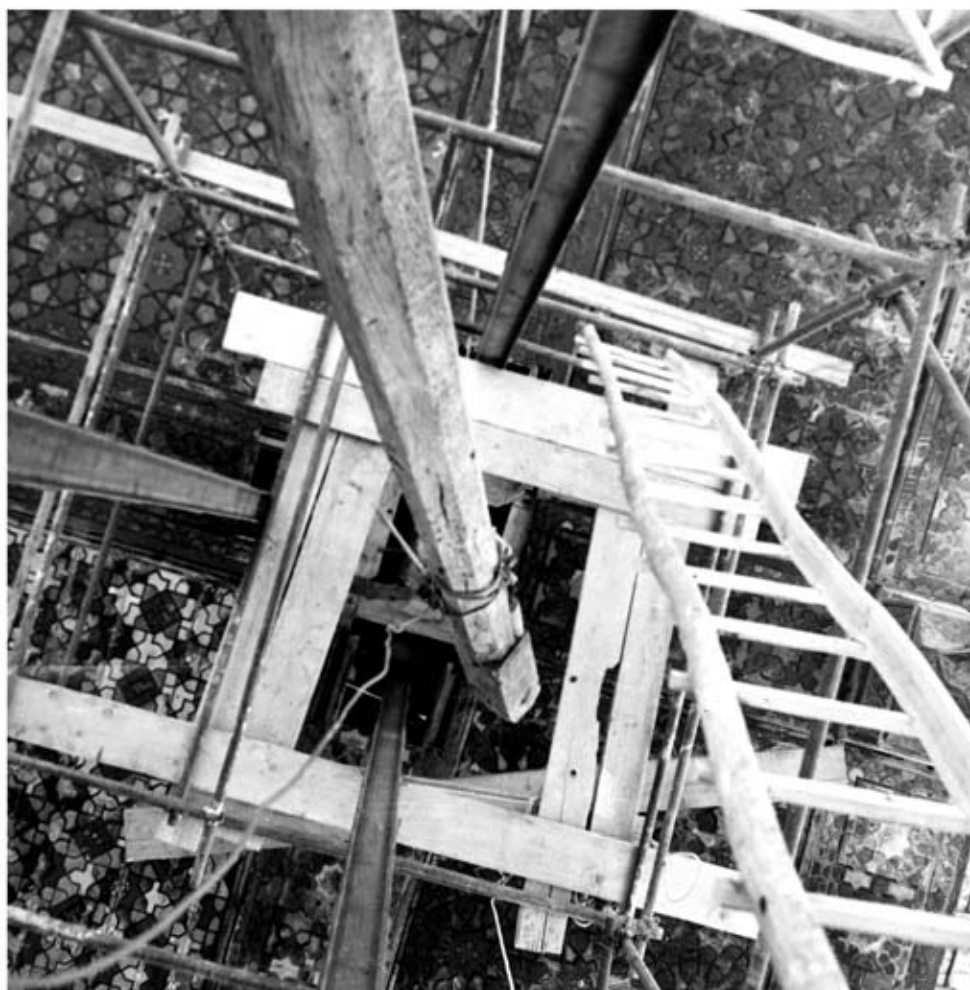
The Ali Qapu: before
structural consolidation,
1965



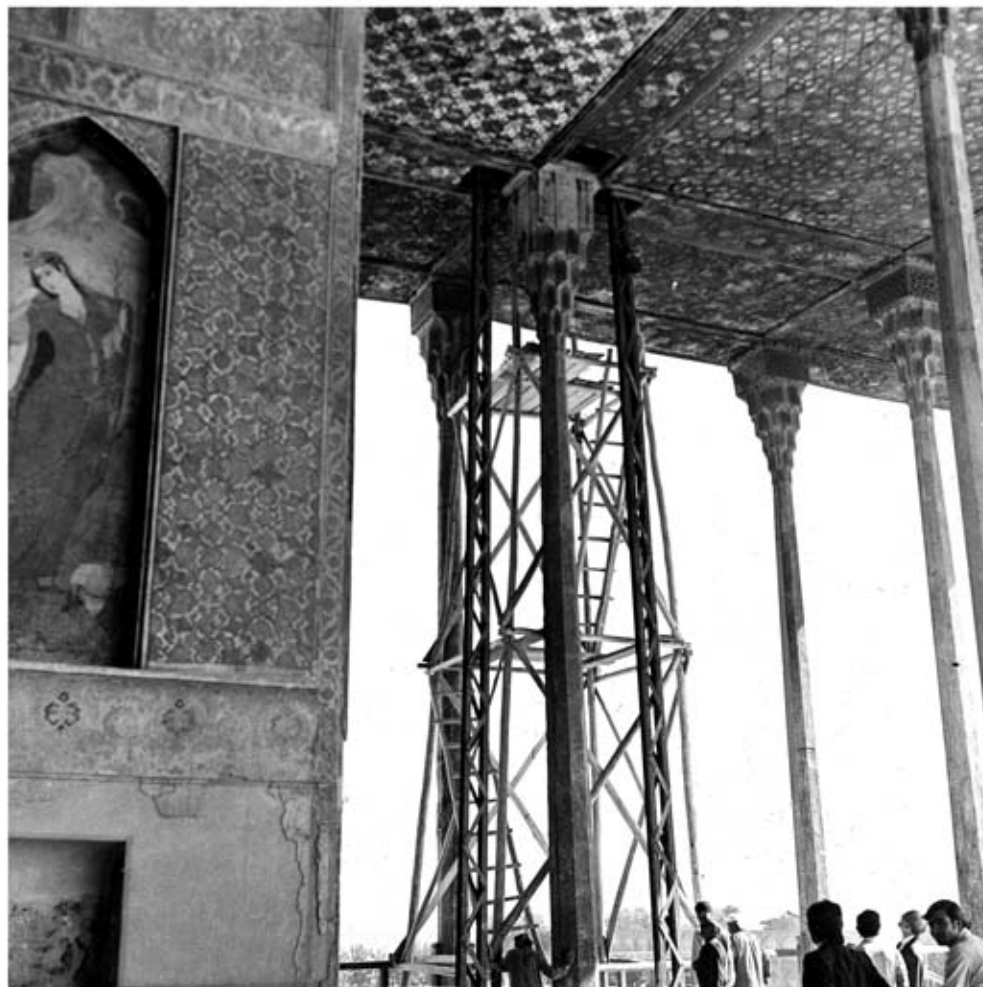
The Ali Qapu: crack in the entrance, 1967



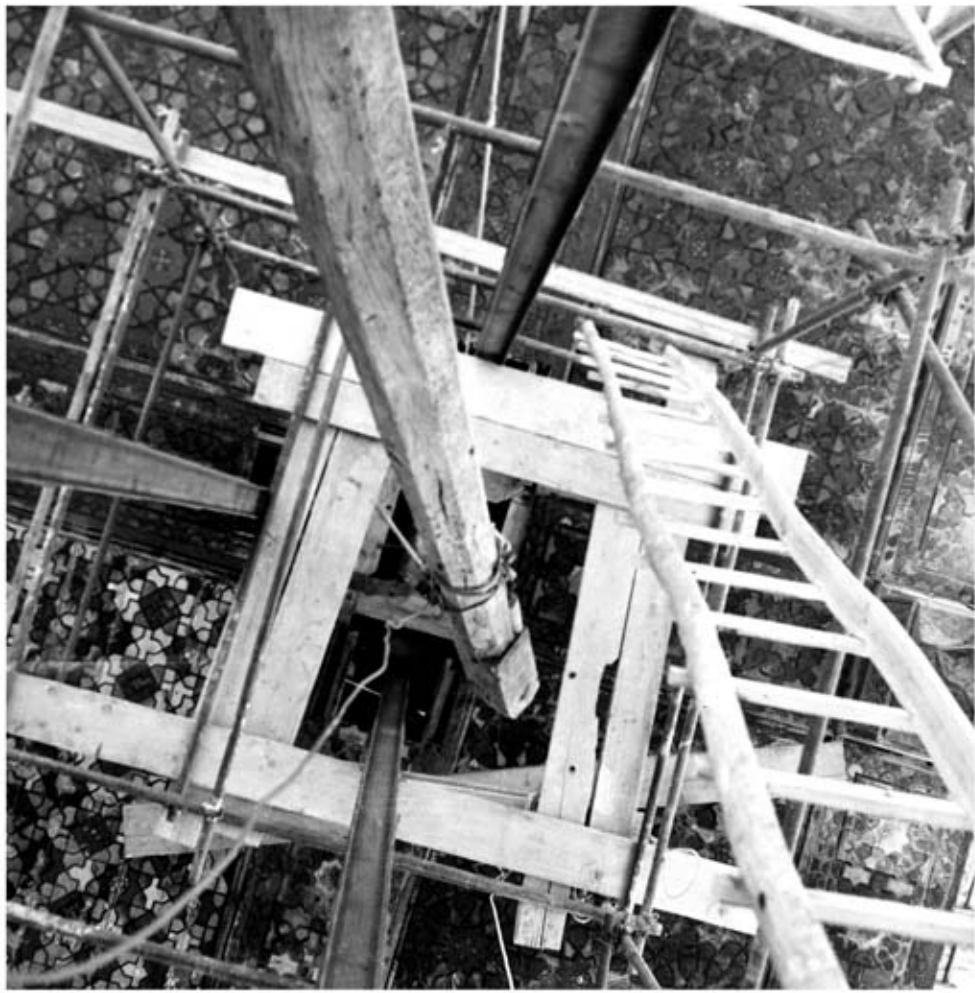
The Ali Qapu: structural consolidation, 1965



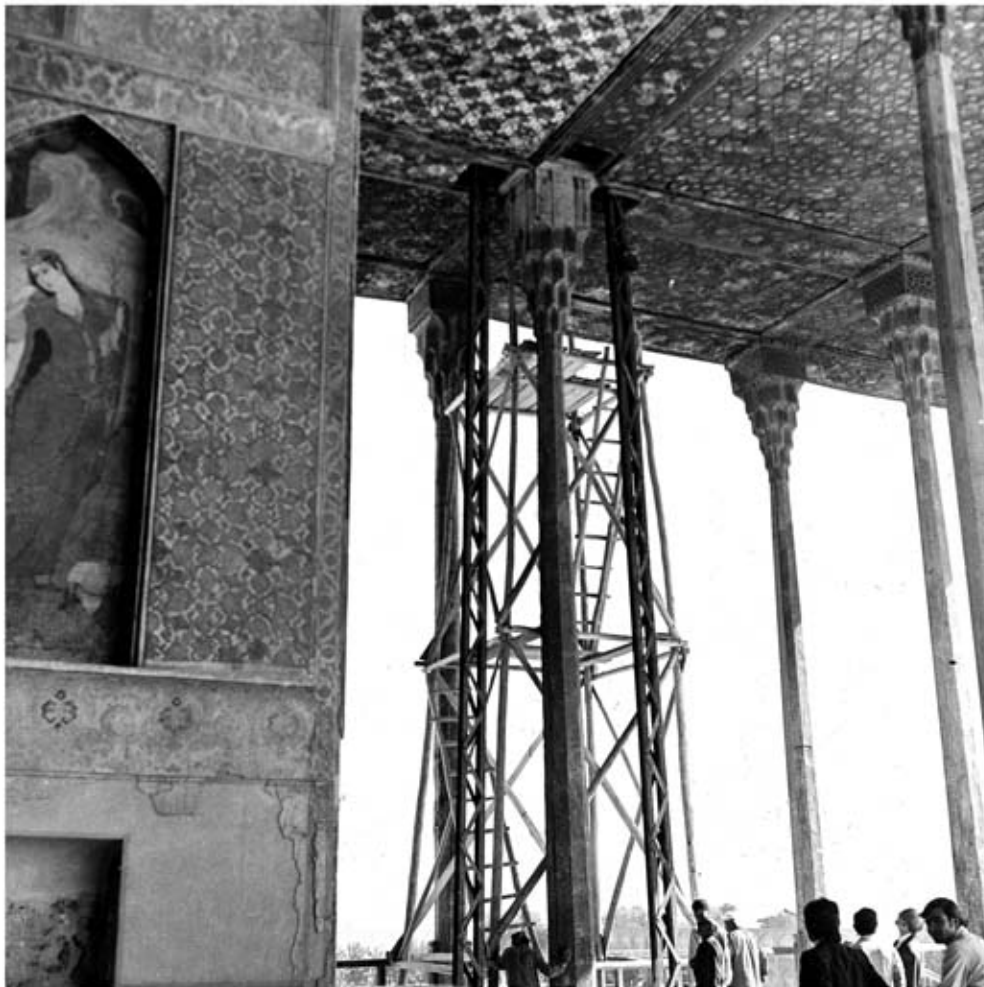
The Ali Qapu: porch (talar) during restoration, 1973



Hasht Behesht, Chehel Sutun, Isfahan, Iran



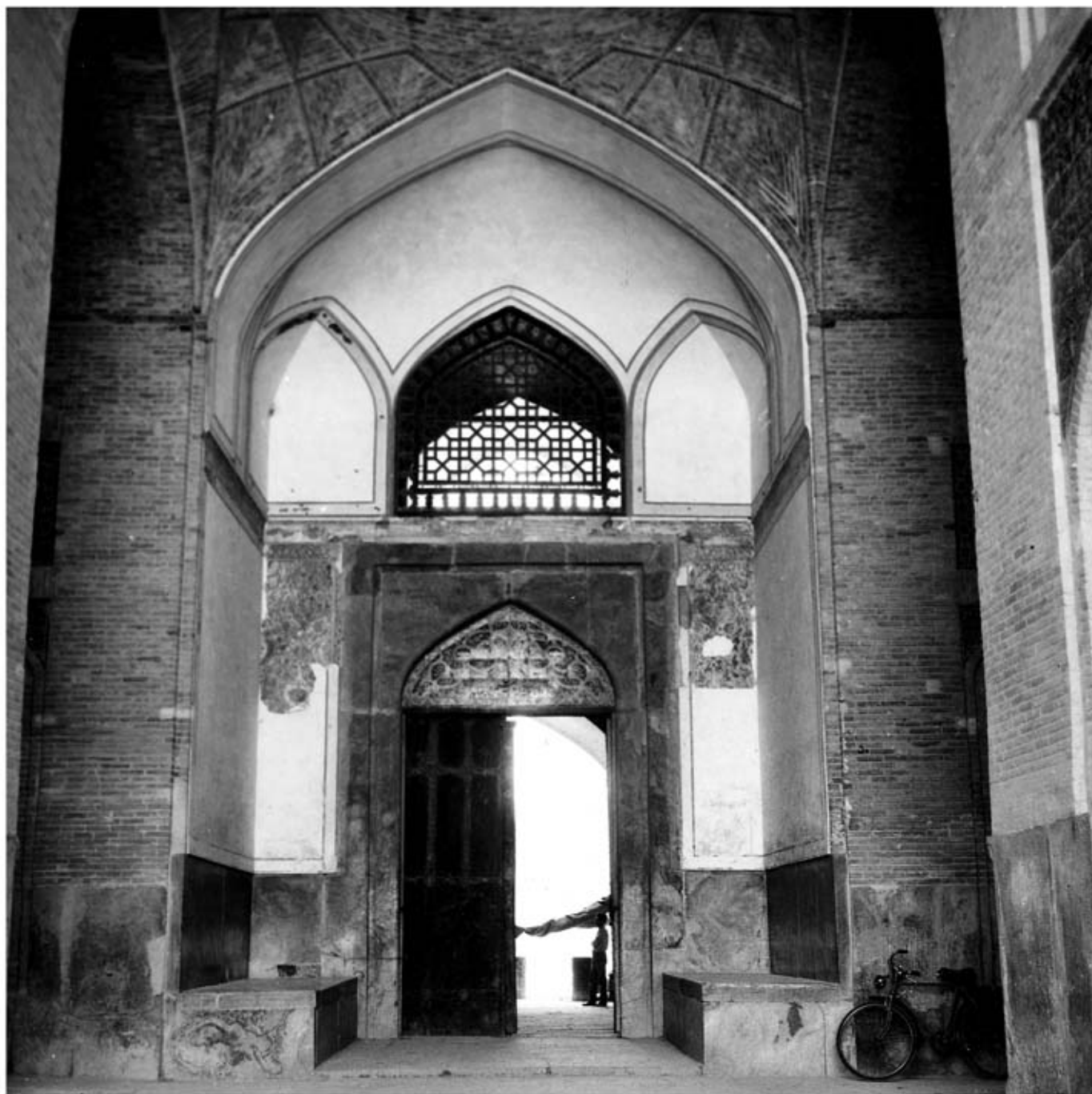
The Ali Qapu: porch (talar) during restoration, 1973



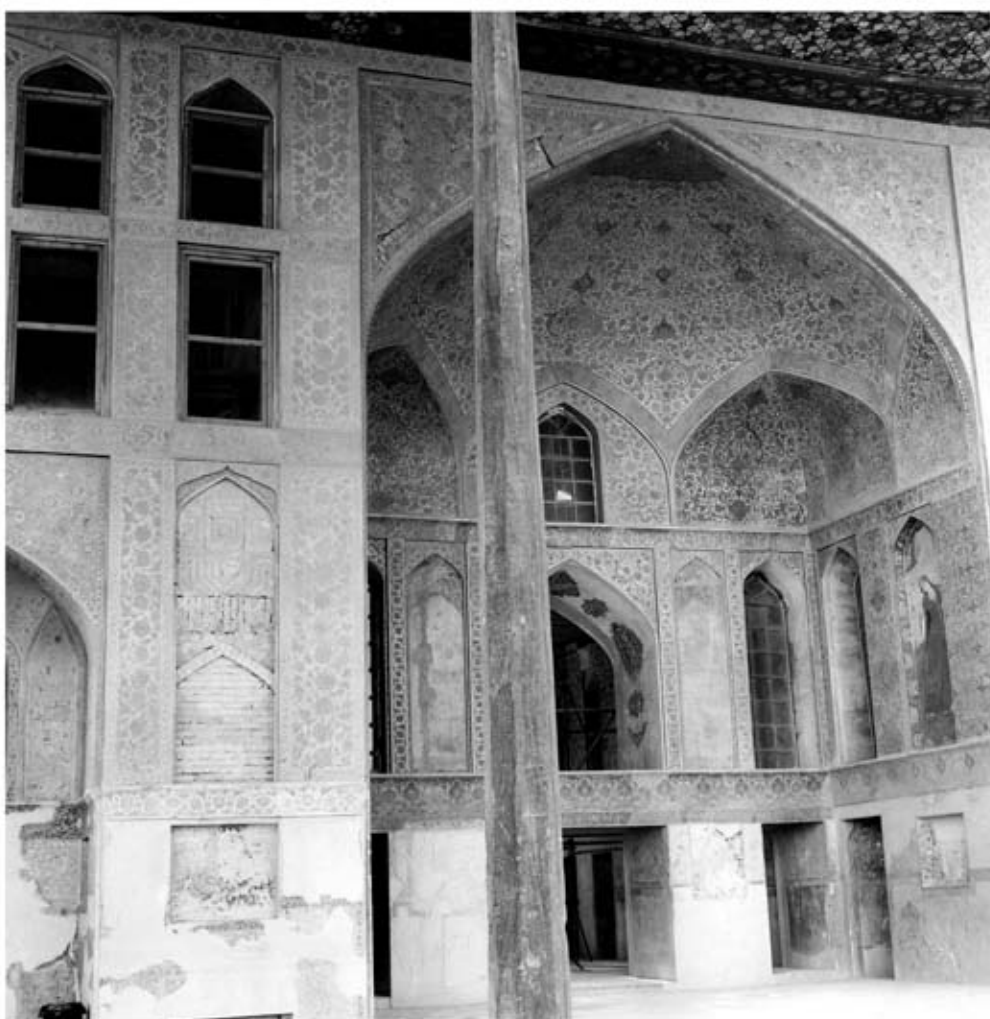
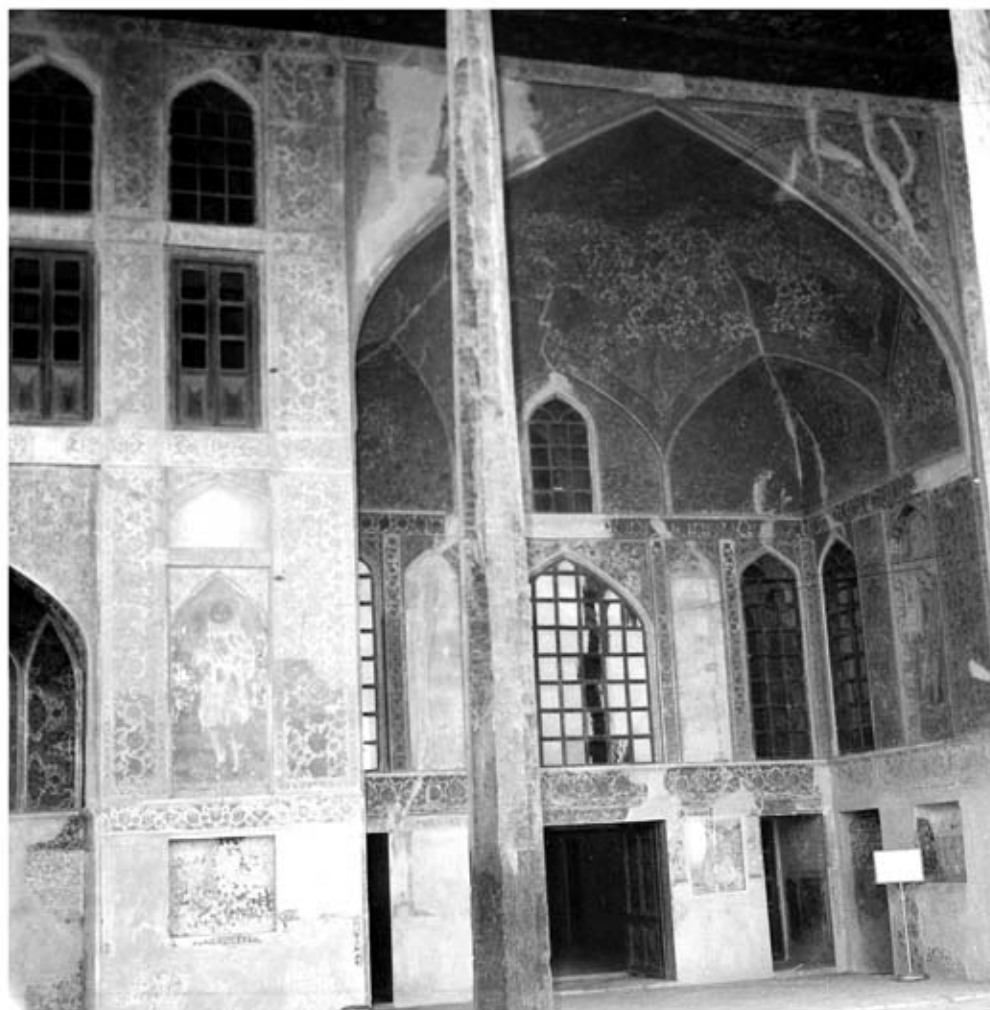
Hasht Behesht, Chehel Sutun, Isfahan, Iran



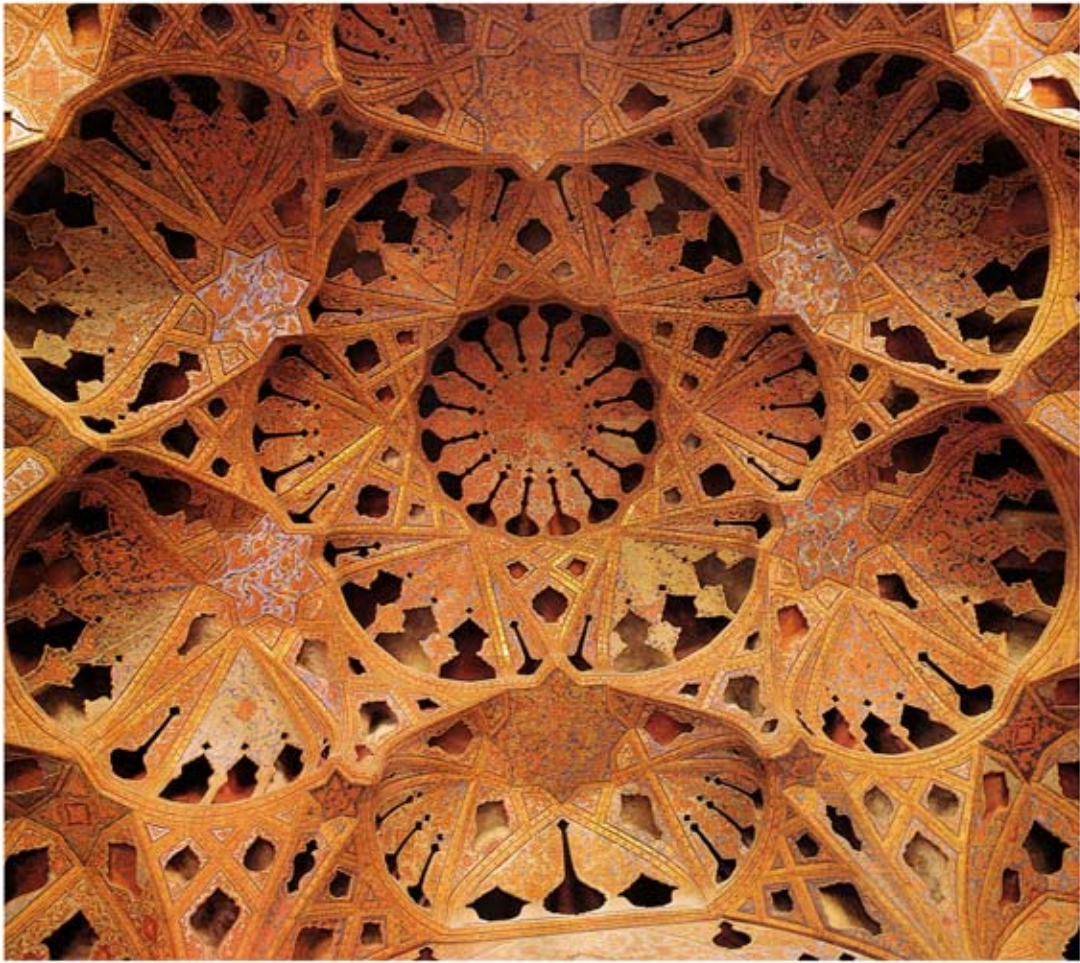
The Ali Qapu: north façade after restoration, 1980



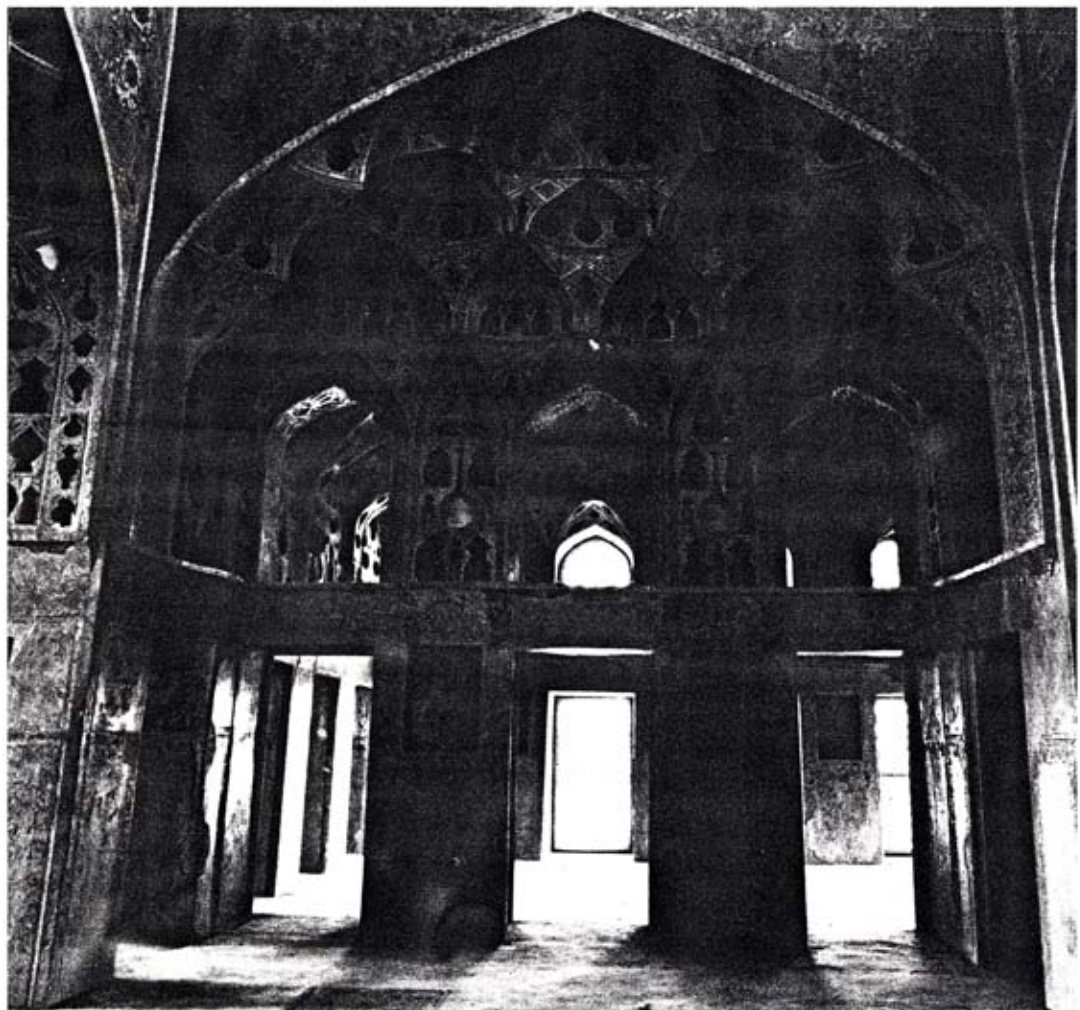
The Ali Qapu: entrance façade before restoration, 1965



Hasht Behesht, Chehel Sutun, Isfahan, Iran



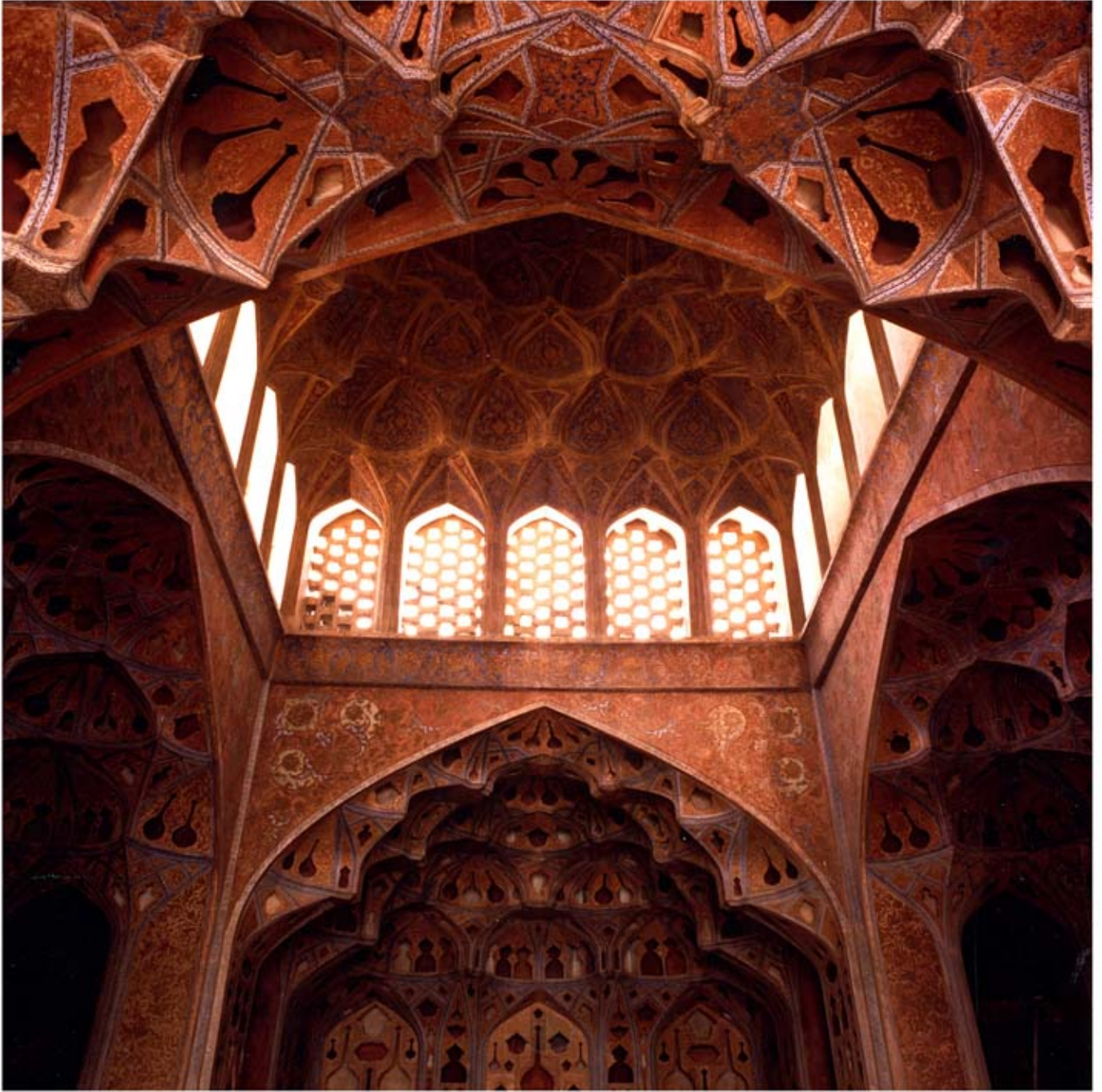
The Ali Qapu: Central Room, after restoration, 1980



Hasht Behesht, Chehel Sutun, Isfahan, Iran



Hasht Behesht, Chehel Sutun, Isfahan, Iran



Hasht Behesht, Chehel Sutun, Isfahan, Iran

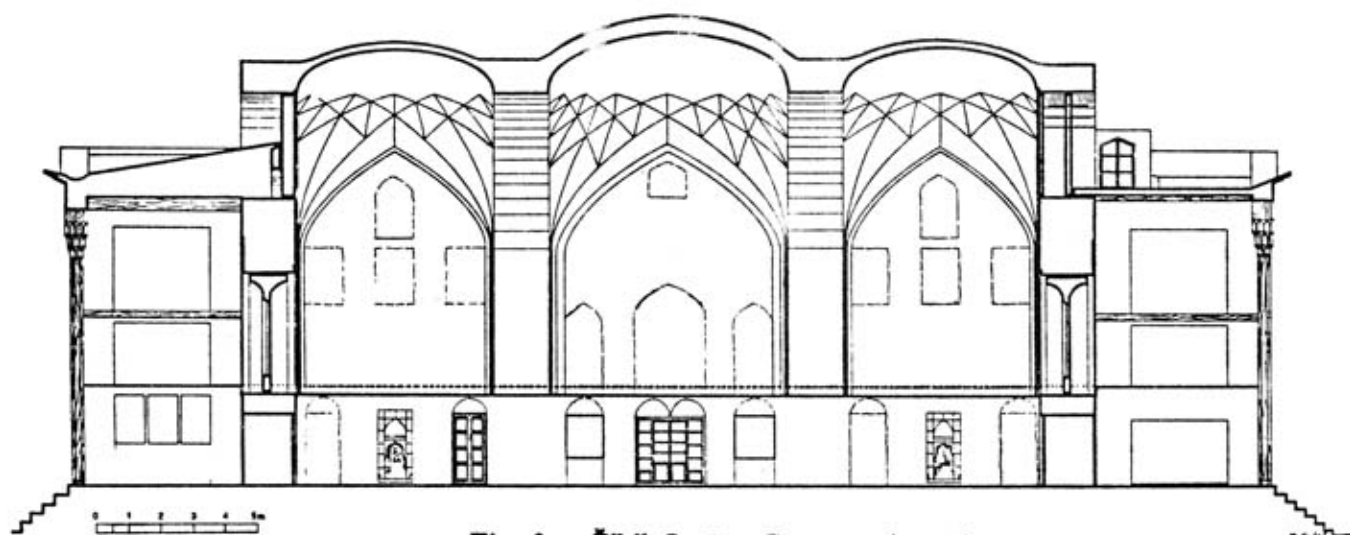
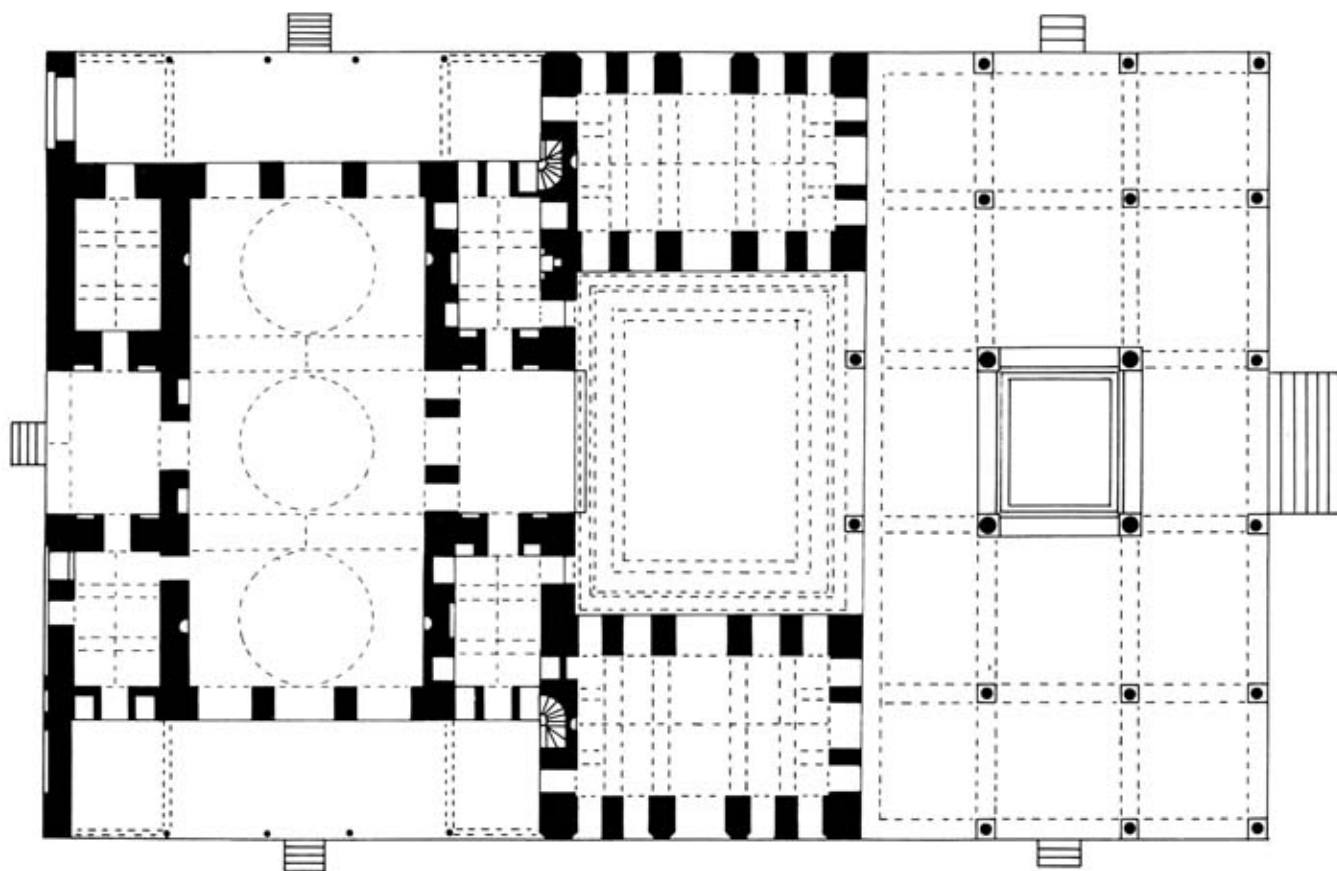


Fig. 3 – Āhīl Sūtūn. Coupe sud-nord.

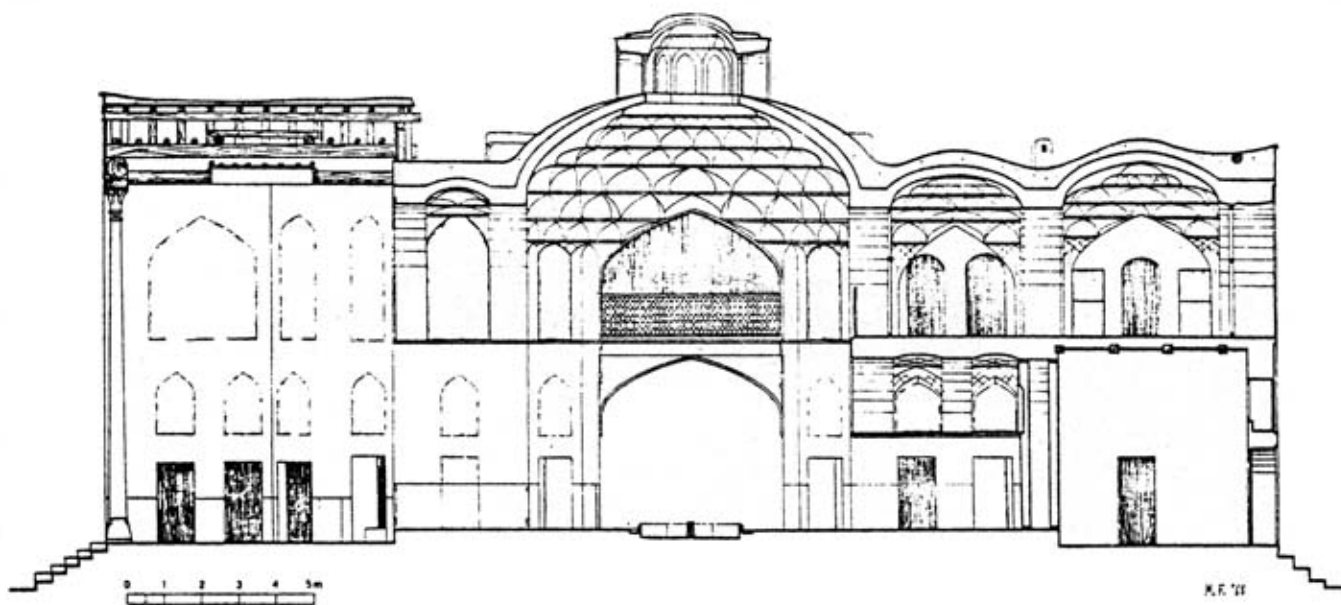


Fig. 5 – Hašt Bihišt. Section nord-sud. Echelle 1:200 (Relevé par M. Ferrante, 1965).

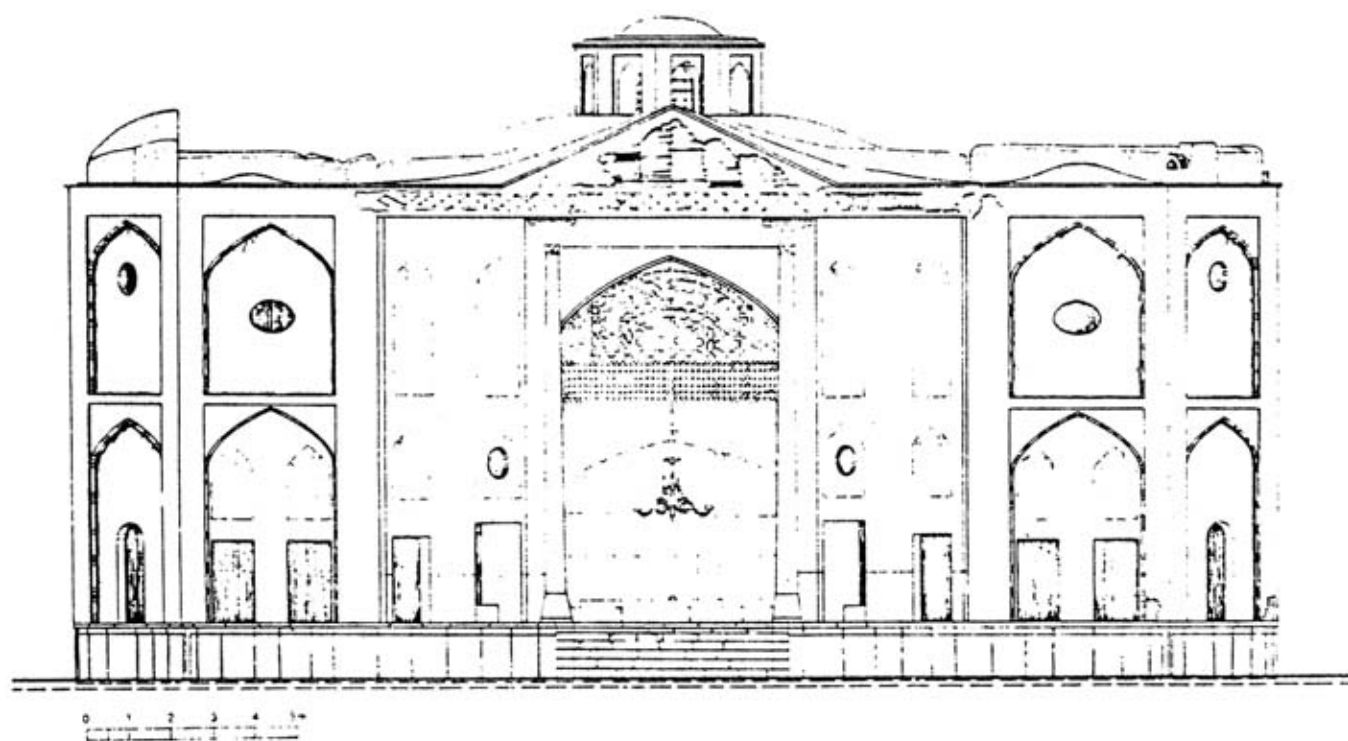
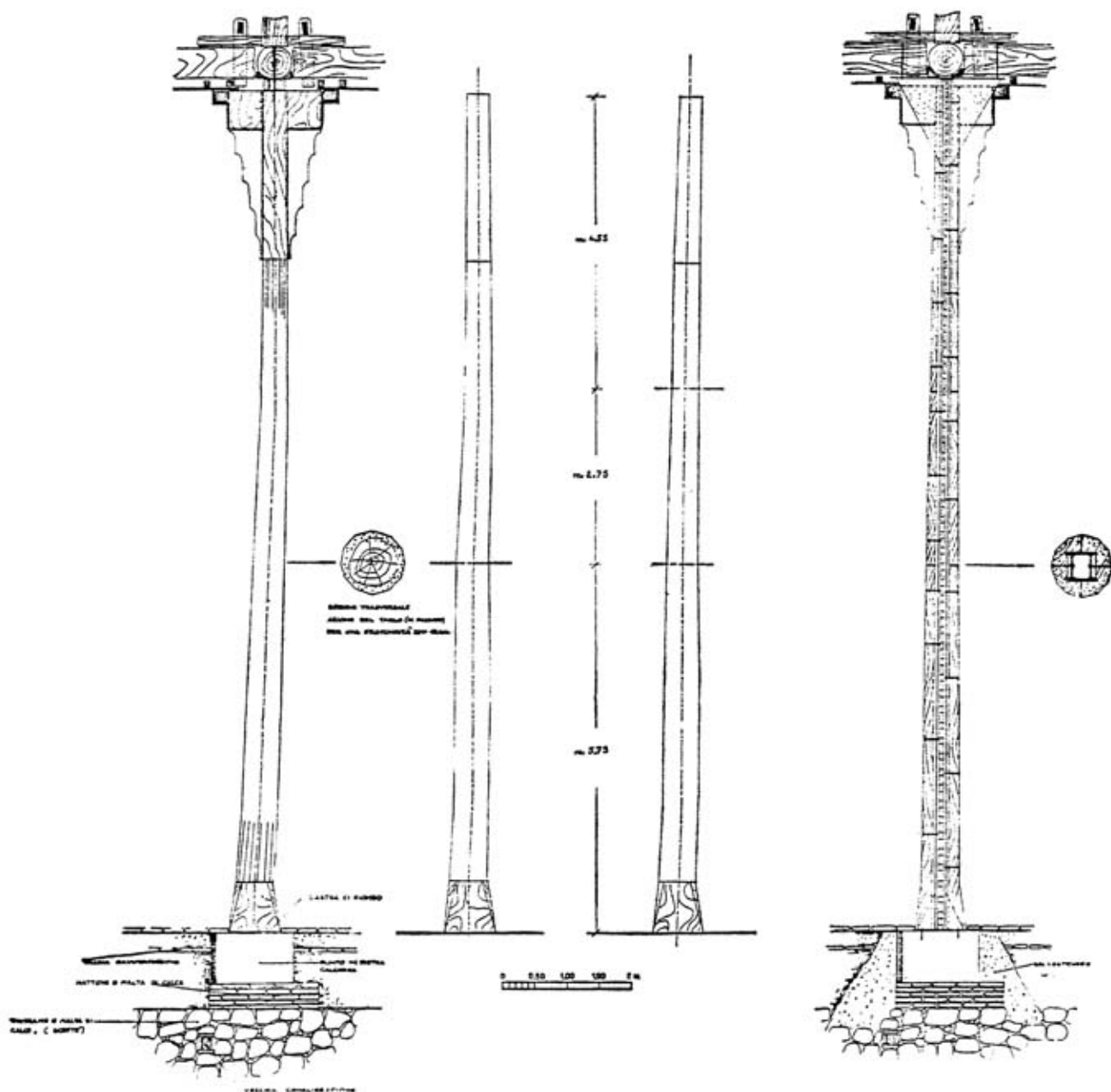


Fig. 6 – Hašt Bihišt. Façade nord. Echelle 1: 200 (Relevé par M. Ferrante, 1965).



sezione trasversale = coupe transversale
azione del tarlo (in passato) per una profondità di ~ 12 cm. = action des insectes (maintenant arrêtée) jusqu'à une profondeur de 12 cm. env.
lastra di piombo = plaque en plomb
vecchia pavimentazione = vieux pavage
plinto in pietra calcarea = plinthe en calcaire
mattoni e malta di calce = briques et mortier de chaux
pietrame e malta di calce = pierres et mortier de chaux
vecchia canalizzazione = vieille canalisation
calcestruzzo = béton

Fig. 10 – Čihil Sutūn.

Détail d'une colonne en bois du porche du tālār. Relèvement (les trois dessins à gauche) et projet de restauration (dessin à droite) avec armature intérieure en fer, et renforcement de la fondation.

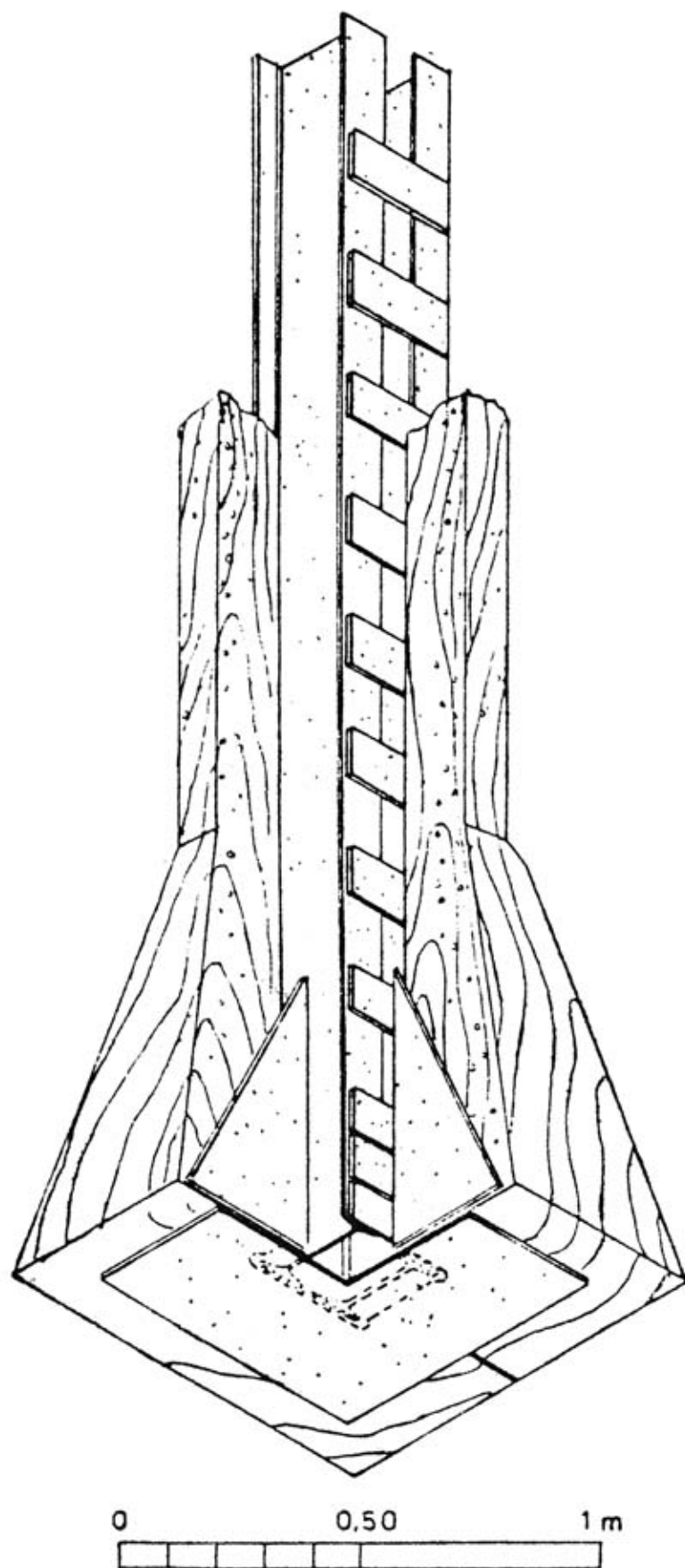


Fig. 11 – Āhīl Sūtūn. Perspective axonométrique de la base de la colonne, avec armature intérieure en fer, les équerres, et la plaque de répartition en appui, sur la plinthe préexistante en pierre calcaire. Echelle 1 : 20.

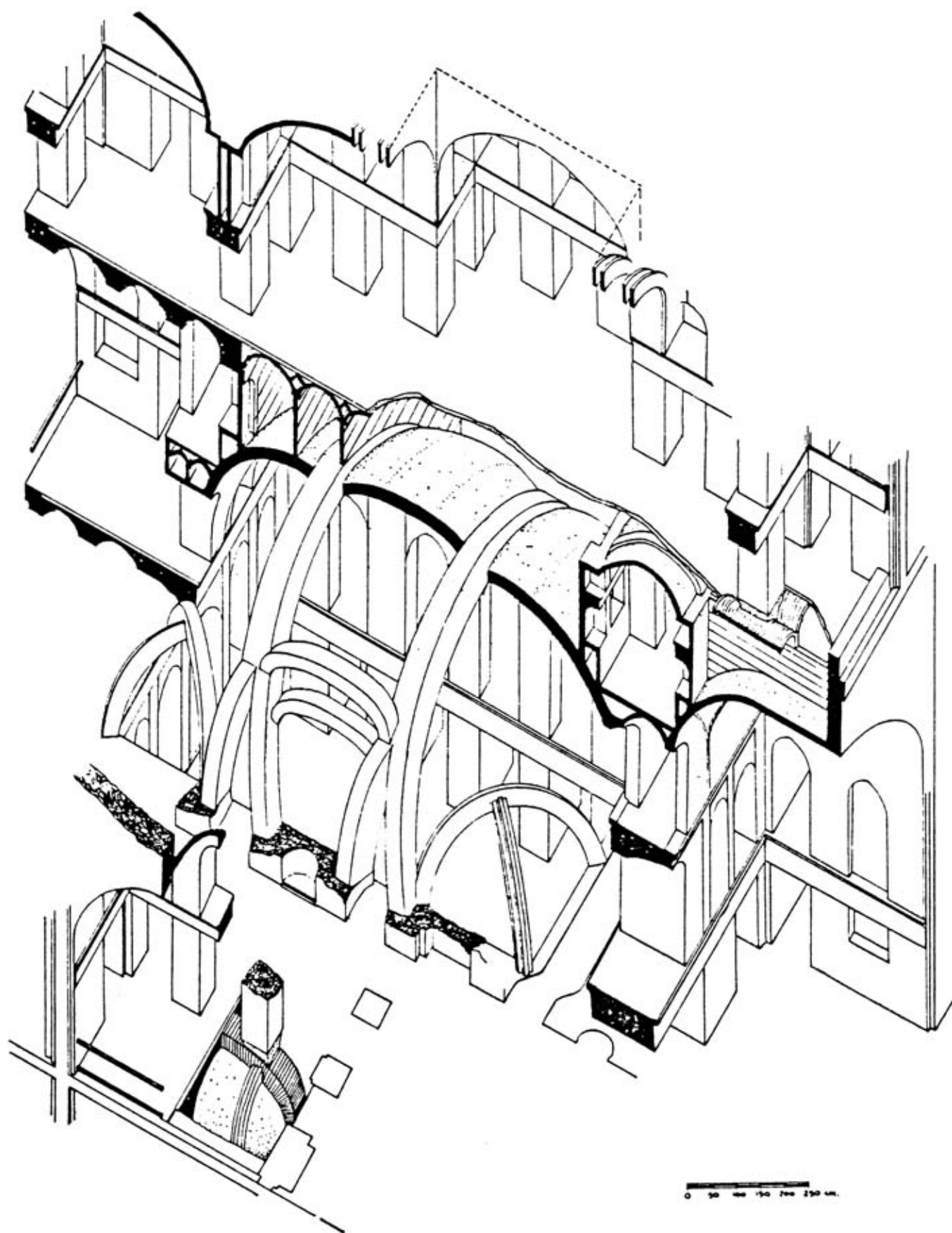


Fig. 3 - 'Ālī Qāpū. Axonométrie des structures principales sur la grande salle de réception (1967).

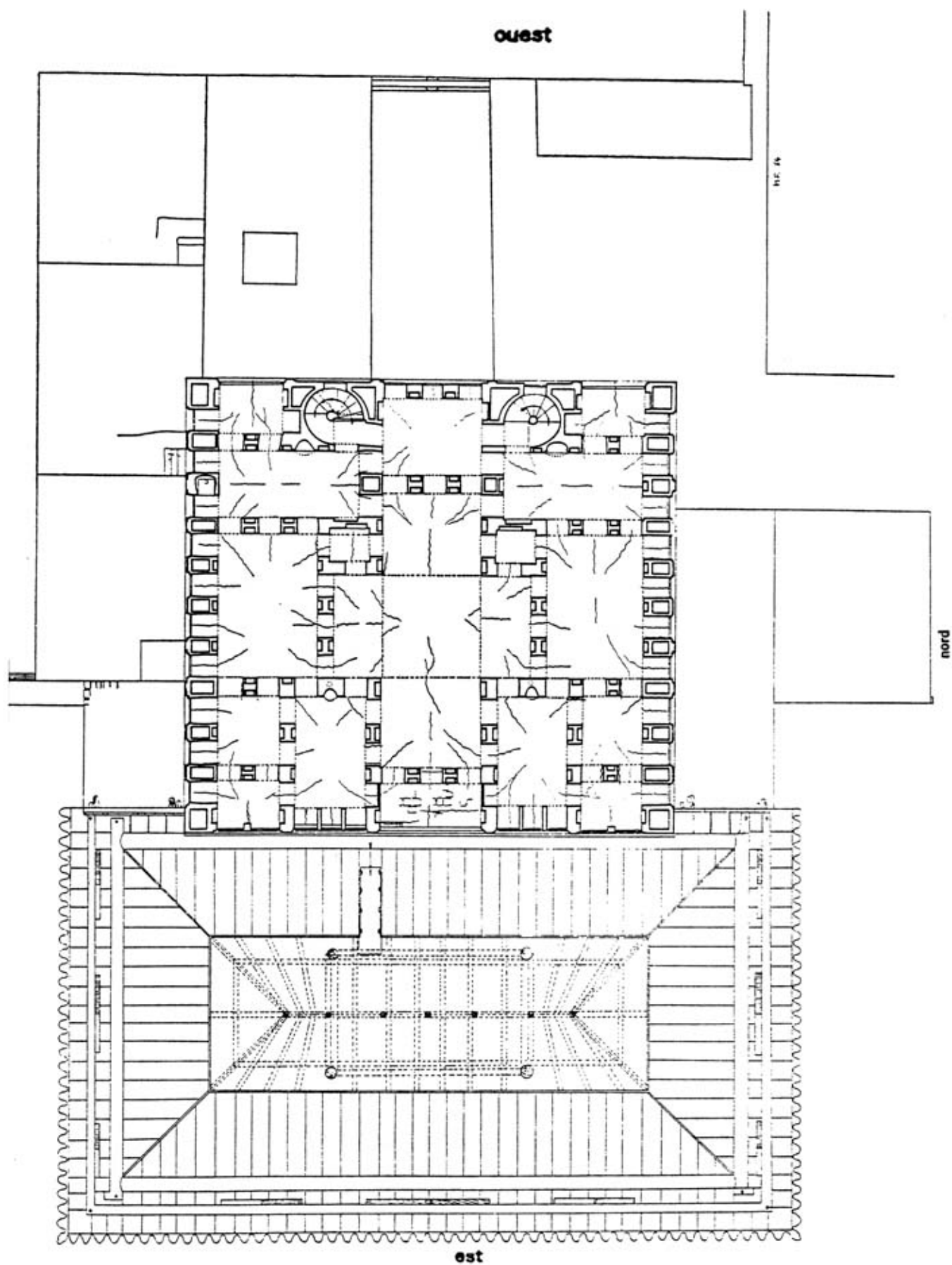
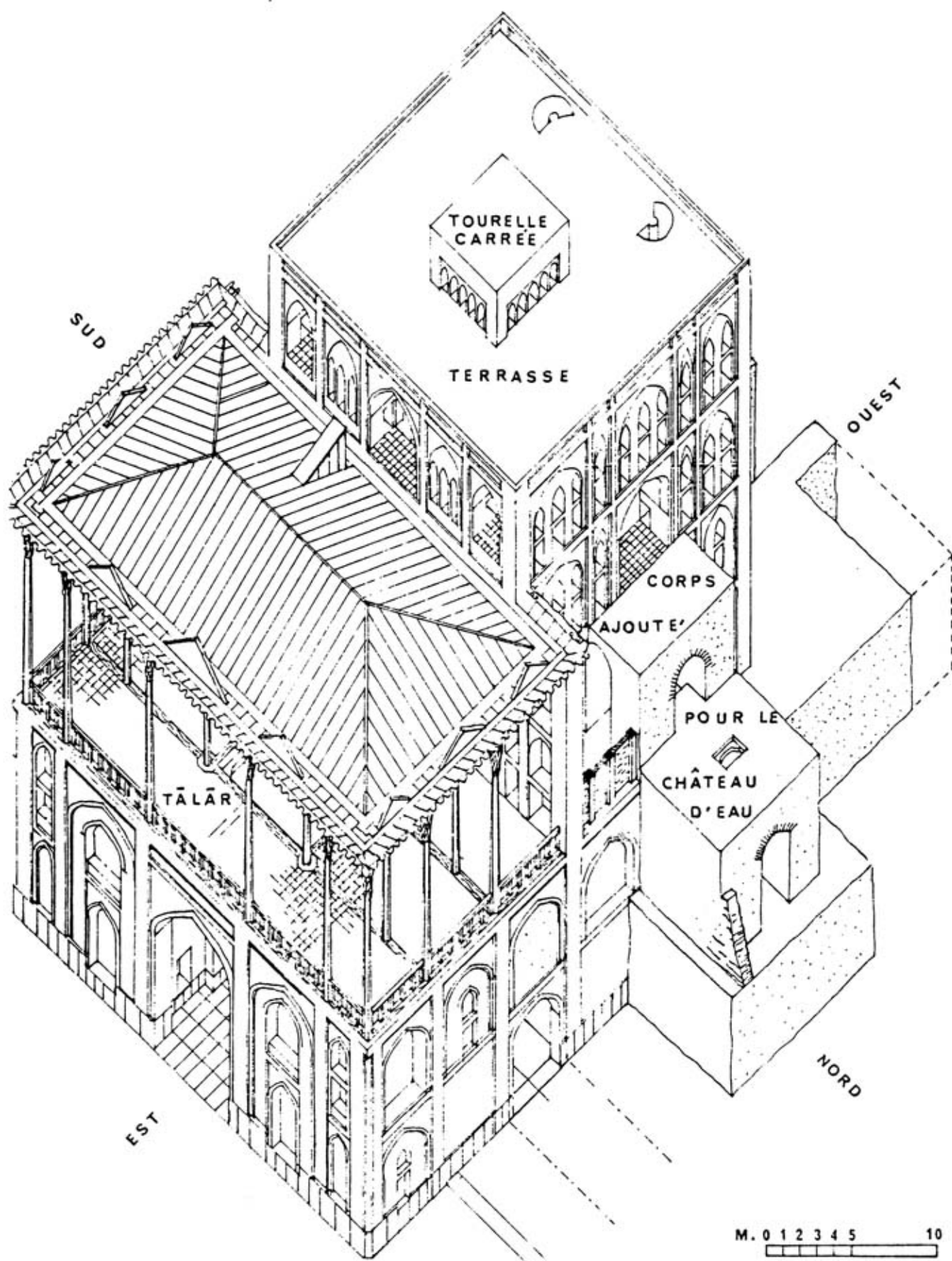


Fig. 7 - 'Ālī Qāpū. Plan du dernier étage. Echelle 1:200.

← VO AU CENTRE L' A' PLAN CARRÉ →



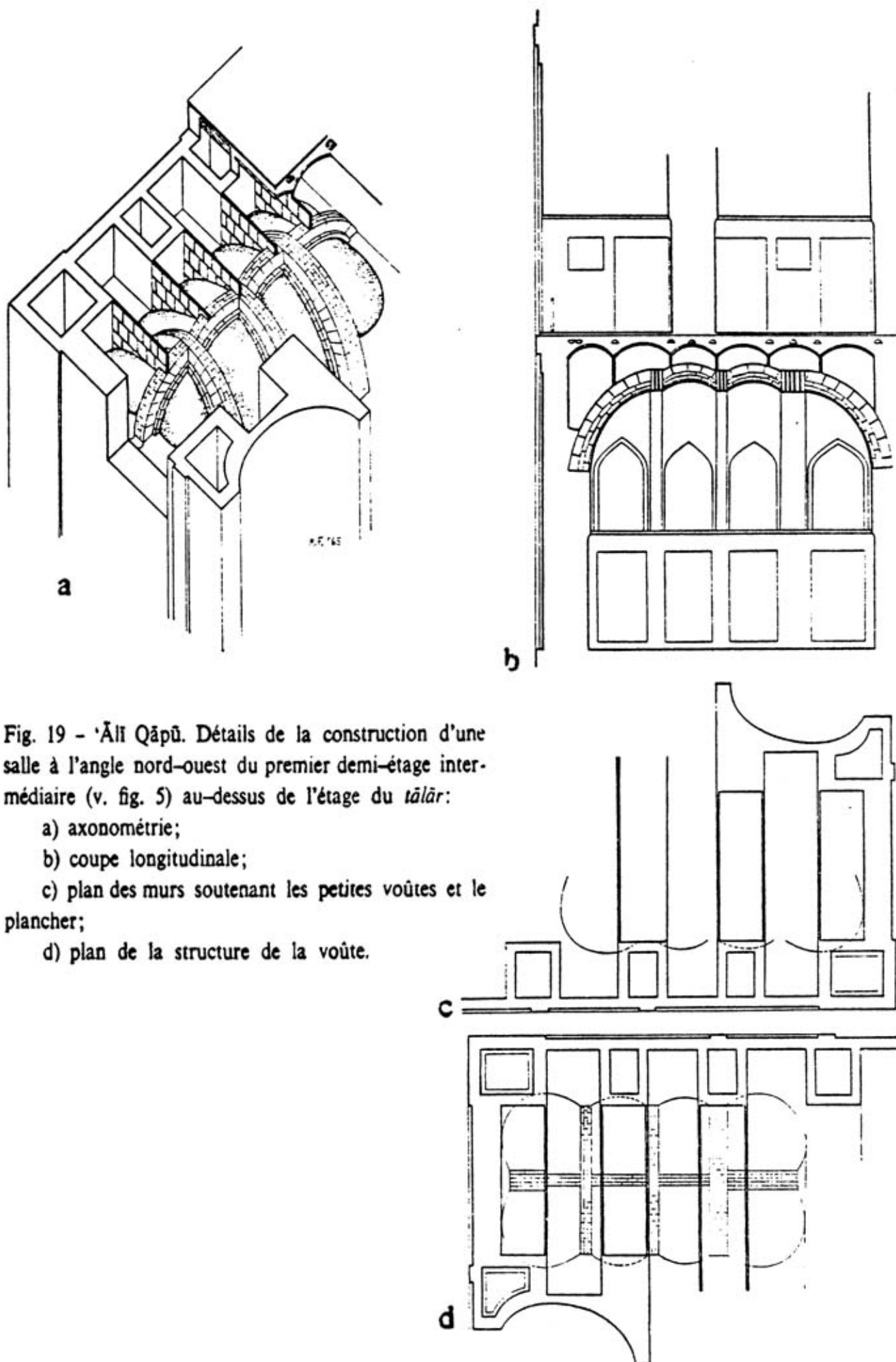


Fig. 19 - 'Ālī Qāpū. Détails de la construction d'une salle à l'angle nord-ouest du premier demi-étage intermédiaire (v. fig. 5) au-dessus de l'étage du *tālār*:

- a) axonométrie;
- b) coupe longitudinale;
- c) plan des murs soutenant les petites voûtes et le plancher;
- d) plan de la structure de la voûte.

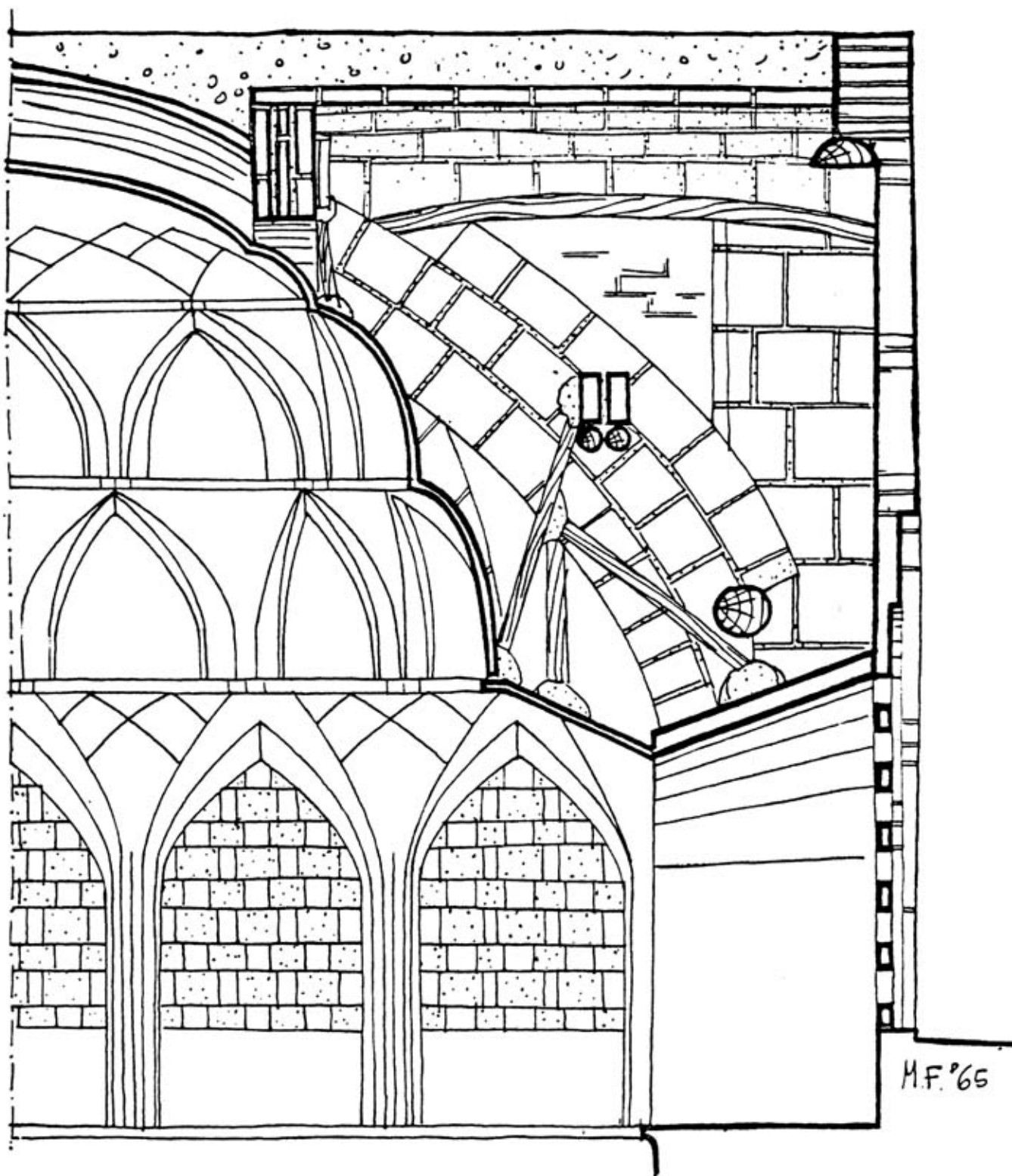
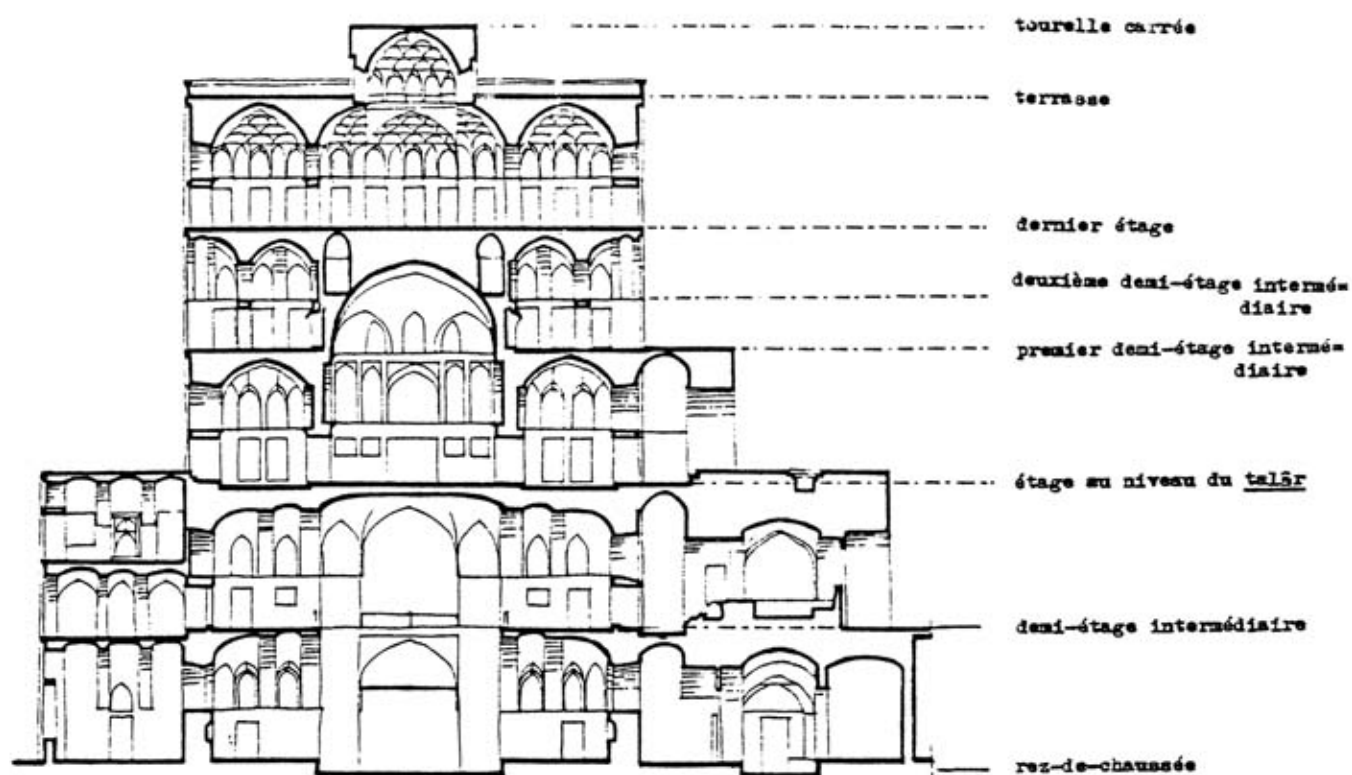
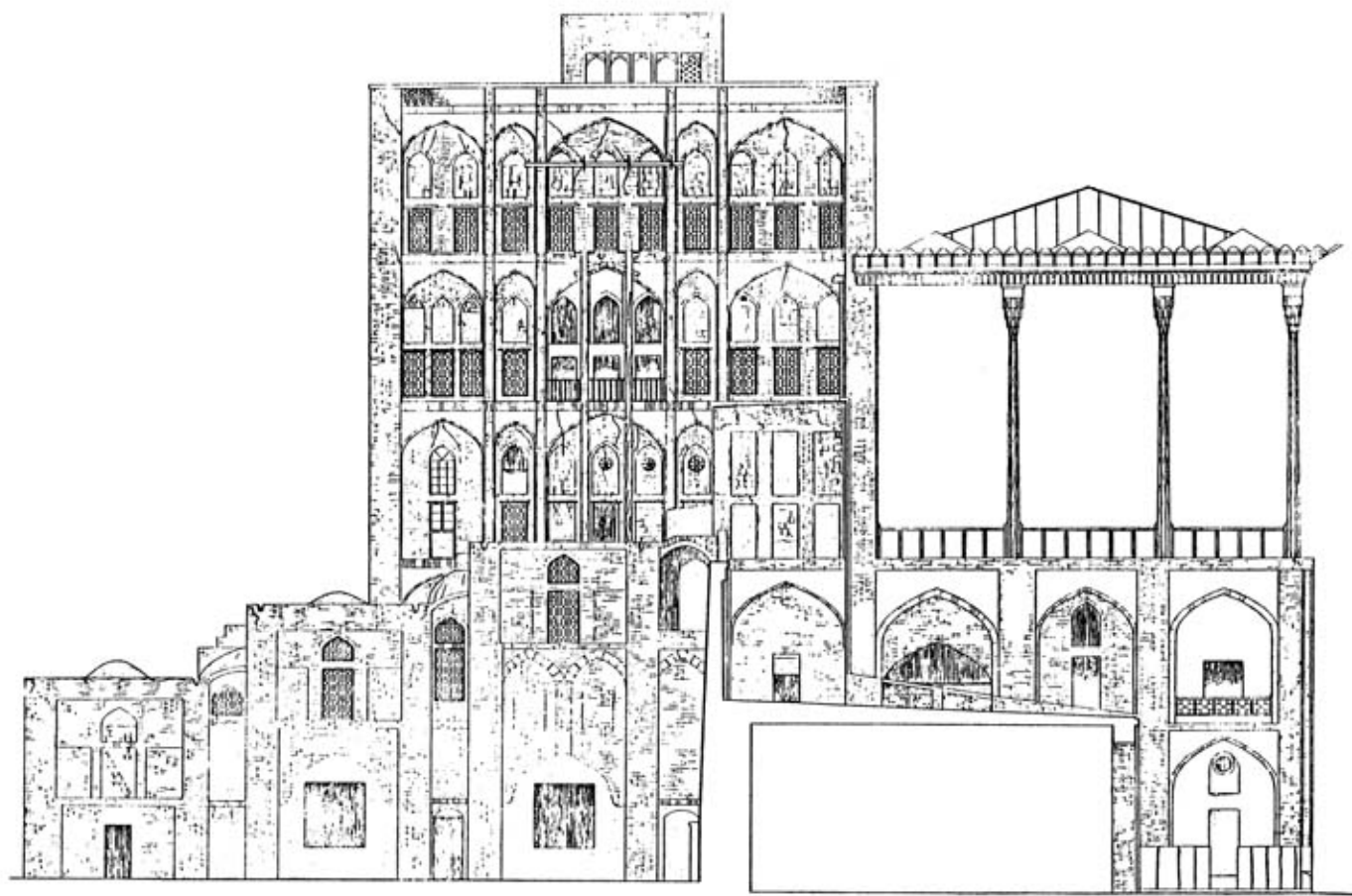


Fig. 31 - 'Ālī Qāpū. Demie coupe de la voûte de la salle centrale du dernier étage contenue dans la petite tour carrée sur la terrasse: alvéoles décoratifs de la surface inférieure (v. figg. 30, 74) et la structure supérieure à arcs entrecroisés (fig. 29, A-A'). On notera les liaisons en bois soutenant par suspension les alvéoles inférieurs.



Hasht Behesht & Chehel Sutun
Isfahan, Iran



Acc No: S109804
VM Title:
Date: 01.08.1996
Photographer: BRADLEY Tim
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0160 Hasht Behesht & Chehel Sutun



Acc No: S109816
VM Title:
Date: 01.08.1996
Photographer: FITZHUGH Justin
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0160 Hasht Behesht & Chehel Sutun

Acc No: S109824
VM Title: Chehel Sutun
Date: 01.08.1996
Photographer: FITZHUGH Justin
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0160 Hasht Behesht & Chehel Sutun

Acc No: S109836
VM Title: Hasht Behesht
Date: 01.08.1996
Photographer: BRADLEY Tim
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0160 Hasht Behesht & Chehel Sutun



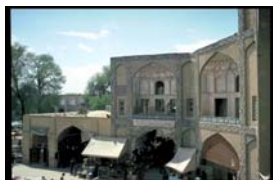
Acc No: S109850
VM Title: Hasht Behesht
Date: 01.08.1996
Photographer: BRADLEY Tim
Copyright: Y
Technical Infos:
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Location:
VM Link: 0160 Hasht Behesht & Chehel Sutun

Acc No: S109851
VM Title: Hasht Behesht
Date: 01.08.1996
Photographer: BRADLEY Tim
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0160 Hasht Behesht & Chehel Sutun

Ali Qapu
Isfahan, Iran



Acc No: S131908
VM Title:
Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0161 Ali Qapu



Acc No: S131909
VM Title:
Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0161 Ali Qapu



Acc No: S131910
VM Title:
Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0161 Ali Qapu

Hasht Behesht & Chehel Sutun Isfahan, Iran

Acc No: S109859
VM Title: Hasht Behesht
Date: 01.08.1996
Photographer: FITZHUGH Justin
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0160 Hasht Behesht & Chehel Sutun



Acc No: S109867
VM Title:
Date: 01.08.1996
Photographer: FITZHUGH Justin
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0160 Hasht Behesht & Chehel Sutun

Acc No: S109871
VM Title:
Date: 01.08.1996
Photographer: FITZHUGH Justin
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0160 Hasht Behesht & Chehel Sutun

Acc No: S109876
VM Title:
Date: 01.08.1996
Photographer: FITZHUGH Justin
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0160 Hasht Behesht & Chehel Sutun

Acc No: S109877
VM Title:
Date: 01.08.1996
Photographer: BRADLEY Tim
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0160 Hasht Behesht & Chehel Sutun

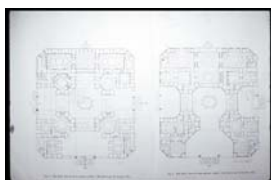


Acc No: S109880
VM Title:
Date: 01.08.1996
Photographer: BRADLEY Tim
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0160 Hasht Behesht & Chehel Sutun

Hasht Behesht & Chehel Sutun Isfahan, Iran



Acc No: S109881
 VM Title:
 Date: 01.08.1996
 Photographer: BRADLEY Tim
 Copyright: Y
 Technical Infos:
 Notes:
 Location:
 VM Link: 0160 Hasht Behesht & Chehel Sutun



Acc No: S131855
 VM Title: Hasht Behesht
 Date: 01.04.1980
 Photographer: ADLE Kamran
 Copyright: Y
 Technical Infos:
 Notes:
 Location:
 VM Link: 0160 Hasht Behesht & Chehel Sutun



Acc No: S131856
 VM Title: Hasht Behesht
 Date: 01.04.1980
 Photographer: ADLE Kamran
 Copyright: Y
 Technical Infos:
 Notes:
 Location:
 VM Link: 0160 Hasht Behesht & Chehel Sutun



Acc No: S131857
 VM Title: Hasht Behesht
 Date: 01.04.1980
 Photographer: ADLE Kamran
 Copyright: Y
 Technical Infos:
 Notes:
 Location:
 VM Link: 0160 Hasht Behesht & Chehel Sutun



Acc No: S131858
 VM Title: Hasht Behesht
 Date: 01.04.1980
 Photographer: ADLE Kamran
 Copyright: Y
 Technical Infos:
 Notes:
 Location:
 VM Link: 0160 Hasht Behesht & Chehel Sutun



Acc No: S131859
 VM Title: Hasht Behesht
 Date: 01.04.1980
 Photographer: ADLE Kamran
 Copyright: Y
 Technical Infos:
 Notes:
 Location:
 VM Link: 0160 Hasht Behesht & Chehel Sutun

Hasht Behesht & Chehel Sutun *Isfahan, Iran*



Acc No: S131860
VM Title: Hasht Behesht
Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0160 Hasht Behesht & Chehel Sutun



Acc No: S131861
VM Title: Hasht Behesht
Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0160 Hasht Behesht & Chehel Sutun



Acc No: S131862
VM Title: Hasht Behesht
Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0160 Hasht Behesht & Chehel Sutun



Acc No: S131863
VM Title: Hasht Behesht
Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0160 Hasht Behesht & Chehel Sutun



Acc No: S131864
VM Title: Hasht Behesht
Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0160 Hasht Behesht & Chehel Sutun



Acc No: S131865
VM Title: Hasht Behesht
Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0160 Hasht Behesht & Chehel Sutun

Hasht Behesht & Chehel Sutun Isfahan, Iran



Acc No: S131866
 VM Title: Hasht Behesht
 Date: 01.04.1980
 Photographer: ADLE Kamran
 Copyright: Y
 Technical Infos:
 Notes:
 Location:
 VM Link: 0160 Hasht Behesht & Chehel Sutun



Acc No: S131867
 VM Title: Hasht Behesht
 Date: 01.04.1980
 Photographer: ADLE Kamran
 Copyright: Y
 Technical Infos:
 Notes:
 Location:
 VM Link: 0160 Hasht Behesht & Chehel Sutun



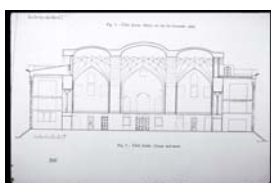
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 VM Title: Hasht Behesht
 Date: 01.04.1980
 Photographer: ADLE Kamran
 Copyright: Y
 Technical Infos:
 Notes:
 Location:
 VM Link: 0160 Hasht Behesht & Chehel Sutun



Acc No: S131869
 VM Title: Hasht Behesht
 Date: 01.04.1980
 Photographer: ADLE Kamran
 Copyright: Y
 Technical Infos:
 Notes:
 Location:
 VM Link: 0160 Hasht Behesht & Chehel Sutun

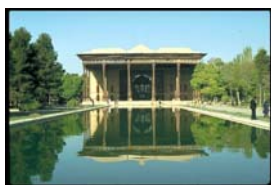


Acc No: S131870
 VM Title: Hasht Behesht
 Date: 01.04.1980
 Photographer: ADLE Kamran
 Copyright: Y
 Technical Infos:
 Notes:
 Location:
 VM Link: 0160 Hasht Behesht & Chehel Sutun



Acc No: S131875
 VM Title: Chehel Sutun
 Date: 01.04.1980
 Photographer: ADLE Kamran
 Copyright: Y
 Technical Infos:
 Notes:
 Location:
 VM Link: 0160 Hasht Behesht & Chehel Sutun

Hasht Behesht & Chehel Sutun *Isfahan, Iran*



Acc No: S131876
VM Title: Chehel Sutun
Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0160 Hasht Behesht & Chehel Sutun



Acc No: S131877
VM Title: Chehel Sutun
Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0160 Hasht Behesht & Chehel Sutun



Acc No: S131878
VM Title: Chehel Sutun
Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0160 Hasht Behesht & Chehel Sutun



Acc No: S131879
VM Title: Chehel Sutun
Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0160 Hasht Behesht & Chehel Sutun



Acc No: S131880
VM Title: Chehel Sutun
Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0160 Hasht Behesht & Chehel Sutun



Acc No: S131881
VM Title: Chehel Sutun
Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0160 Hasht Behesht & Chehel Sutun

Hasht Behesht & Chehel Sutun Isfahan, Iran



Acc No: S131882
VM Title: Chehel Sutun
Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0160 Hasht Behesht & Chehel Sutun



Acc No: S131883
VM Title: Chehel Sutun
Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0160 Hasht Behesht & Chehel Sutun



Acc No: S131884
VM Title: Chehel Sutun
Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0160 Hasht Behesht & Chehel Sutun



Acc No: S131885
VM Title: Chehel Sutun
Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0160 Hasht Behesht & Chehel Sutun



Acc No: S131886
VM Title: Chehel Sutun
Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0160 Hasht Behesht & Chehel Sutun



Acc No: S131887
VM Title: Chehel Sutun
Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0160 Hasht Behesht & Chehel Sutun

Hasht Behesht & Chehel Sutun
Isfahan, Iran



Acc No: S131888
VM Title: Chehel Sutun
Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0160 Hasht Behesht & Chehel Sutun



Acc No: S131889
VM Title: Chehel Sutun
Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
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Location:
VM Link: 0160 Hasht Behesht & Chehel Sutun



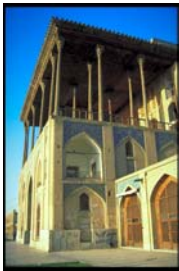
Acc No: S131890
VM Title: Chehel Sutun
Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
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VM Link: 0160 Hasht Behesht & Chehel Sutun

Acc No: S137500
VM Title: Chehel Sutun
Date: 01.08.1996
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
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Location: C1
VM Link: 0160 Hasht Behesht & Chehel Sutun

Ali Qapu
Isfahan, Iran



Acc No: S109746
VM Title:
Date: 01.08.1996
Photographer: FITZHUGH Justin
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0161 Ali Qapu



Acc No: S109747
VM Title:
Date: 01.08.1996
Photographer: FITZHUGH Justin
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0161 Ali Qapu



Acc No: S109750
VM Title:
Date: 01.08.1996
Photographer: FITZHUGH Justin
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0161 Ali Qapu



Acc No: S109760
VM Title:
Date: 01.08.1996
Photographer: BRADLEY Tim
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0161 Ali Qapu



Acc No: S109767
VM Title:
Date: 01.08.1996
Photographer: BRADLEY Tim
Copyright: Y
Technical Infos:
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Location:
VM Link: 0161 Ali Qapu

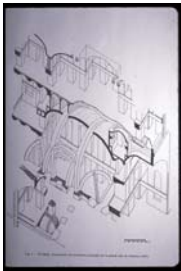


Acc No: S109773
VM Title:
Date: 01.08.1996
Photographer: BRADLEY Tim
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0161 Ali Qapu

Ali Qapu
Isfahan, Iran



Acc No: S109792
VM Title:
Date: 01.08.1996
Photographer: FITZHUGH Justin
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0161 Ali Qapu



Acc No: S131891
VM Title:
Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0161 Ali Qapu



Acc No: S131892
VM Title:
Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0161 Ali Qapu



Acc No: S131893
VM Title:
Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0161 Ali Qapu



Acc No: S131894
VM Title:
Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0161 Ali Qapu



Acc No: S131895
VM Title:
Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0161 Ali Qapu

Ali Qapu
Isfahan, Iran



Acc No: S131896
VM Title:
Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0161 Ali Qapu



Acc No: S131897
VM Title:
Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0161 Ali Qapu



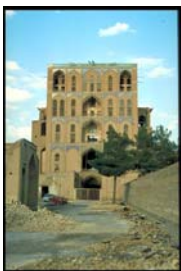
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Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0161 Ali Qapu



Acc No: S131899
VM Title:
Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0161 Ali Qapu



Acc No: S131900
VM Title:
Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0161 Ali Qapu



Acc No: S131901
VM Title:
Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0161 Ali Qapu

Ali Qapu
Isfahan, Iran



Acc No: S131902
VM Title:
Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0161 Ali Qapu



Acc No: S131903
VM Title:
Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0161 Ali Qapu



Acc No: S131904
VM Title:
Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0161 Ali Qapu



Acc No: S131905
VM Title:
Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0161 Ali Qapu



Acc No: S131906
VM Title:
Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0161 Ali Qapu



Acc No: S131907
VM Title:
Date: 01.04.1980
Photographer: ADLE Kamran
Copyright: Y
Technical Infos:
Notes:
Location:
VM Link: 0161 Ali Qapu

Hasht Behesht & Chehel Sutun

Isfahan, Iran

List of Visual Materials

No	VM Num	CD Id	IMG Ord	VM Title	Date	Photographer	Format	Copyright
1	S109802				01.08.1996	BRADLEY Tim	24x36	Y
2	S109803				01.08.1996	BRADLEY Tim	24x36	Y
3	S109804	CD00020	IMG0067		01.08.1996	BRADLEY Tim	24x36	Y
4	S109805				01.08.1996	BRADLEY Tim	24x36	Y
5	S109806				01.08.1996	BRADLEY Tim	24x36	Y
6	S109807				01.08.1996	BRADLEY Tim	24x36	Y
7	S109808				01.08.1996	BRADLEY Tim	24x36	Y
8	S109809				01.08.1996	BRADLEY Tim	24x36	Y
9	S109810				01.08.1996	BRADLEY Tim	24x36	Y
10	S109811				01.08.1996	BRADLEY Tim	24x36	Y
11	S109812				01.08.1996	FITZHUGH Justin	24x36	Y
12	S109813				01.08.1996	FITZHUGH Justin	24x36	Y
13	S109814				01.08.1996	FITZHUGH Justin	24x36	Y
14	S109815				01.08.1996	FITZHUGH Justin	24x36	Y
15	S109816	CD00020	IMG0068		01.08.1996	FITZHUGH Justin	24x36	Y
16	S109817				01.08.1996	FITZHUGH Justin	24x36	Y
17	S109818				01.08.1996	FITZHUGH Justin	24x36	Y
18	S109819				01.08.1996	FITZHUGH Justin	24x36	Y
19	S109820			Chehel Sutun	01.08.1996	FITZHUGH Justin	24x36	Y
20	S109821			Chehel Sutun	01.08.1996	FITZHUGH Justin	24x36	Y
21	S109822			Chehel Sutun	01.08.1996	FITZHUGH Justin	24x36	Y
22	S109823			Chehel Sutun	01.08.1996	FITZHUGH Justin	24x36	Y
23	S109824	CT00100	IMG0028	Chehel Sutun	01.08.1996	FITZHUGH Justin	24x36	Y
24	S109825			Chehel Sutun	01.08.1996	FITZHUGH Justin	24x36	Y
25	S109826			Chehel Sutun	01.08.1996	FITZHUGH Justin	24x36	Y
26	S109827			Chehel Sutun	01.08.1996	FITZHUGH Justin	24x36	Y
27	S109828			Chehel Sutun	01.08.1996	FITZHUGH Justin	24x36	Y
28	S109829			Chehel Sutun	01.08.1996	FITZHUGH Justin	24x36	Y
29	S109830			Chehel Sutun	01.08.1996	FITZHUGH Justin	24x36	Y
30	S109831			Chehel Sutun	01.08.1996	FITZHUGH Justin	24x36	Y
31	S109836	CT00100	IMG0029	Hasht Behesht	01.08.1996	BRADLEY Tim	24x36	Y
32	S109839			Hasht Behesht	01.08.1996	BRADLEY Tim	24x36	Y
33	S109848			Hasht Behesht	01.08.1996	BRADLEY Tim	24x36	Y
34	S109849			Hasht Behesht	01.08.1996	BRADLEY Tim	24x36	Y
35	S109850	CD00020	IMG0051	Hasht Behesht	01.08.1996	BRADLEY Tim	24x36	Y
36	S109851	CT00100	IMG0024	Hasht Behesht	01.08.1996	BRADLEY Tim	24x36	Y
37	S109852			Hasht Behesht	01.08.1996	BRADLEY Tim	24x36	Y
38	S109853			Hasht Behesht	01.08.1996	BRADLEY Tim	24x36	Y
39	S109854			Hasht Behesht	01.08.1996	BRADLEY Tim	24x36	Y
40	S109855			Hasht Behesht	01.08.1996	FITZHUGH Justin	24x36	Y
41	S109856			Hasht Behesht	01.08.1996	FITZHUGH Justin	24x36	Y
42	S109857			Hasht Behesht	01.08.1996	FITZHUGH Justin	24x36	Y
43	S109858			Hasht Behesht	01.08.1996	FITZHUGH Justin	24x36	Y
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46	S109861			Hasht Behesht	01.08.1996	FITZHUGH Justin	24x36	Y
47	S109862			Hasht Behesht	01.08.1996	FITZHUGH Justin	24x36	Y
48	S109863			Hasht Behesht	01.08.1996	FITZHUGH Justin	24x36	Y
49	S109864				01.08.1996	FITZHUGH Justin	24x36	Y
50	S109865				01.08.1996	FITZHUGH Justin	24x36	Y

Hasht Behesht & Chehel Sutun

Isfahan, Iran

List of Visual Materials

No	VM Num	CD Id	IMG Ord	VM Title	Date	Photographer	Format	Copyright
51	S109866				01.08.1996	FITZHUGH Justin	24x36	Y
52	S109867	CD00020	IMG0050		01.08.1996	FITZHUGH Justin	24x36	Y
53	S109868				01.08.1996	FITZHUGH Justin	24x36	Y
54	S109869				01.08.1996	FITZHUGH Justin	24x36	Y
55	S109870				01.08.1996	FITZHUGH Justin	24x36	Y
56	S109871	CT00100	IMG0023		01.08.1996	FITZHUGH Justin	24x36	Y
57	S109872				01.08.1996	FITZHUGH Justin	24x36	Y
58	S109873				01.08.1996	FITZHUGH Justin	24x36	Y
59	S109874				01.08.1996	FITZHUGH Justin	24x36	Y
60	S109875				01.08.1996	FITZHUGH Justin	24x36	Y
61	S109876	CT00100	IMG0026		01.08.1996	FITZHUGH Justin	24x36	Y
62	S109877	CT00100	IMG0025		01.08.1996	BRADLEY Tim	24x36	Y
63	S109878				01.08.1996	BRADLEY Tim	24x36	Y
64	S109879				01.08.1996	BRADLEY Tim	24x36	Y
65	S109880	CD00020	IMG0053		01.08.1996	BRADLEY Tim	24x36	Y
66	S109881	CD00020	IMG0052		01.08.1996	BRADLEY Tim	24x36	Y
67	S109882				01.08.1996	BRADLEY Tim	24x36	Y
68	S109883				01.08.1996	BRADLEY Tim	24x36	Y
69	S131855	CD00020	IMG0035	Hasht Behesht	01.04.1980	ADLE Kamran	24x36	Y
70	S131856	CD00020	IMG0036	Hasht Behesht	01.04.1980	ADLE Kamran	24x36	Y
71	S131857	CD00020	IMG0037	Hasht Behesht	01.04.1980	ADLE Kamran	24x36	Y
72	S131858	CD00020	IMG0038	Hasht Behesht	01.04.1980	ADLE Kamran	24x36	Y
73	S131859	CD00020	IMG0039	Hasht Behesht	01.04.1980	ADLE Kamran	24x36	Y
74	S131860	CD00020	IMG0040	Hasht Behesht	01.04.1980	ADLE Kamran	24x36	Y
75	S131861	CD00020	IMG0041	Hasht Behesht	01.04.1980	ADLE Kamran	24x36	Y
76	S131862	CD00020	IMG0042	Hasht Behesht	01.04.1980	ADLE Kamran	24x36	Y
77	S131863	CD00020	IMG0043	Hasht Behesht	01.04.1980	ADLE Kamran	24x36	Y
78	S131864	CD00020	IMG0044	Hasht Behesht	01.04.1980	ADLE Kamran	24x36	Y
79	S131865	CD00020	IMG0045	Hasht Behesht	01.04.1980	ADLE Kamran	24x36	Y
80	S131866	CD00020	IMG0046	Hasht Behesht	01.04.1980	ADLE Kamran	24x36	Y
81	S131867	CD00020	IMG0047	Hasht Behesht	01.04.1980	ADLE Kamran	24x36	Y
82	S131868	CD00020	IMG0048	Hasht Behesht	01.04.1980	ADLE Kamran	24x36	Y
83	S131869	CD00020	IMG0049	Hasht Behesht	01.04.1980	ADLE Kamran	24x36	Y
84	S131870	CD00020	IMG0054	Hasht Behesht	01.04.1980	ADLE Kamran	24x36	Y
85	S131875	CD00020	IMG0055	Chehel Sutun	01.04.1980	ADLE Kamran	24x36	Y
86	S131876	CD00020	IMG0056	Chehel Sutun	01.04.1980	ADLE Kamran	24x36	Y
87	S131877	CD00020	IMG0057	Chehel Sutun	01.04.1980	ADLE Kamran	24x36	Y
88	S131878	CD00020	IMG0058	Chehel Sutun	01.04.1980	ADLE Kamran	24x36	Y
89	S131879	CD00020	IMG0059	Chehel Sutun	01.04.1980	ADLE Kamran	24x36	Y
90	S131880	CD00020	IMG0060	Chehel Sutun	01.04.1980	ADLE Kamran	24x36	Y
91	S131881	CD00020	IMG0061	Chehel Sutun	01.04.1980	ADLE Kamran	24x36	Y
92	S131882	CD00020	IMG0062	Chehel Sutun	01.04.1980	ADLE Kamran	24x36	Y
93	S131883	CD00020	IMG0063	Chehel Sutun	01.04.1980	ADLE Kamran	24x36	Y
94	S131884	CD00020	IMG0064	Chehel Sutun	01.04.1980	ADLE Kamran	24x36	Y
95	S131885	CD00020	IMG0065	Chehel Sutun	01.04.1980	ADLE Kamran	24x36	Y
96	S131886	CD00020	IMG0066	Chehel Sutun	01.04.1980	ADLE Kamran	24x36	Y
97	S131887	CD00020	IMG0069	Chehel Sutun	01.04.1980	ADLE Kamran	24x36	Y
98	S131888	CD00020	IMG0070	Chehel Sutun	01.04.1980	ADLE Kamran	24x36	Y
99	S131889	CD00020	IMG0071	Chehel Sutun	01.04.1980	ADLE Kamran	24x36	Y
100	S131890	CD00020	IMG0072	Chehel Sutun	01.04.1980	ADLE Kamran	24x36	Y

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<u>No</u>	<u>VM Num</u>	<u>CD Id</u>	<u>IMG Ord</u>	<u>VM Title</u>	<u>Date</u>	<u>Photographer</u>	<u>Format</u>	<u>Copyright</u>
101	S135586					ADLE Kamran	24x36	Y
102	S135944					ADLE Kamran	6x6	Y
103	S137500	CT00100	IMG0030	Chehel Sutun	01.08.1996	ADLE Kamran	24x36	Y

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No	VM Num	CD Id	IMG Ord	VM Title	Date	Photographer	Format	Copyright
1	S109746	CD00020	IMG0089		01.08.1996	FITZHUGH Justin	24x36	Y
2	S109747	CD00020	IMG0088		01.08.1996	FITZHUGH Justin	24x36	Y
3	S109748				01.08.1996	FITZHUGH Justin	24x36	Y
4	S109749				01.08.1996	FITZHUGH Justin	24x36	Y
5	S109750	CD00020	IMG0091		01.08.1996	FITZHUGH Justin	24x36	Y
6	S109751				01.08.1996	FITZHUGH Justin	24x36	Y
7	S109752				01.08.1996	FITZHUGH Justin	24x36	Y
8	S109753				01.08.1996	FITZHUGH Justin	24x36	Y
9	S109754				01.08.1996	FITZHUGH Justin	24x36	Y
10	S109755				01.08.1996	BRADLEY Tim	24x36	Y
11	S109756				01.08.1996	BRADLEY Tim	24x36	Y
12	S109757				01.08.1996	BRADLEY Tim	24x36	Y
13	S109758				01.08.1996	BRADLEY Tim	24x36	Y
14	S109759				01.08.1996	BRADLEY Tim	24x36	Y
15	S109760	CD00020	IMG0081		01.08.1996	BRADLEY Tim	24x36	Y
16	S109761				01.08.1996	BRADLEY Tim	24x36	Y
17	S109762				01.08.1996	BRADLEY Tim	24x36	Y
18	S109763				01.08.1996	BRADLEY Tim	24x36	Y
19	S109764				01.08.1996	BRADLEY Tim	24x36	Y
20	S109765				01.08.1996	BRADLEY Tim	24x36	Y
21	S109766				01.08.1996	BRADLEY Tim	24x36	Y
22	S109767	CD00020	IMG0092		01.08.1996	BRADLEY Tim	24x36	Y
23	S109768				01.08.1996	BRADLEY Tim	24x36	Y
24	S109769				01.08.1996	BRADLEY Tim	24x36	Y
25	S109770				01.08.1996	BRADLEY Tim	24x36	Y
26	S109771				01.08.1996	BRADLEY Tim	24x36	Y
27	S109772				01.08.1996	BRADLEY Tim	24x36	Y
28	S109773	CD00020	IMG0080		01.08.1996	BRADLEY Tim	24x36	Y
29	S109774				01.08.1996	FITZHUGH Justin	24x36	Y
30	S109775				01.08.1996	FITZHUGH Justin	24x36	Y
31	S109776				01.08.1996	FITZHUGH Justin	24x36	Y
32	S109777				01.08.1996	FITZHUGH Justin	24x36	Y
33	S109778				01.08.1996	FITZHUGH Justin	24x36	Y
34	S109779				01.08.1996	FITZHUGH Justin	24x36	Y
35	S109780				01.08.1996	FITZHUGH Justin	24x36	Y
36	S109781				01.08.1996	FITZHUGH Justin	24x36	Y
37	S109782				01.08.1996	FITZHUGH Justin	24x36	Y
38	S109783				01.08.1996	FITZHUGH Justin	24x36	Y
39	S109784				01.08.1996	FITZHUGH Justin	24x36	Y
40	S109785				01.08.1996	FITZHUGH Justin	24x36	Y
41	S109786				01.08.1996	FITZHUGH Justin	24x36	Y
42	S109787				01.08.1996	FITZHUGH Justin	24x36	Y
43	S109788				01.08.1996	FITZHUGH Justin	24x36	Y
44	S109789				01.08.1996	FITZHUGH Justin	24x36	Y
45	S109790				01.08.1996	FITZHUGH Justin	24x36	Y
46	S109791				01.08.1996	FITZHUGH Justin	24x36	Y
47	S109792	CD00020	IMG0083		01.08.1996	FITZHUGH Justin	24x36	Y
48	S109793				01.08.1996	FITZHUGH Justin	24x36	Y
49	S109794				01.08.1996	FITZHUGH Justin	24x36	Y
50	S109795				01.08.1996	FITZHUGH Justin	24x36	Y

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No	VM Num	CD Id	IMG Ord	VM Title	Date	Photographer	Format	Copyright
51	S109796				01.08.1996	FITZHUGH Justin	24x36	Y
52	S109797				01.08.1996	FITZHUGH Justin	24x36	Y
53	S109798				01.08.1996	FITZHUGH Justin	24x36	Y
54	S109799				01.08.1996	FITZHUGH Justin	24x36	Y
55	S109800				01.08.1996	FITZHUGH Justin	24x36	Y
56	S109801				01.08.1996	FITZHUGH Justin	24x36	Y
57	S131891	CD00020	IMG0073		01.04.1980	ADLE Kamran	24x36	Y
58	S131892	CD00020	IMG0074		01.04.1980	ADLE Kamran	24x36	Y
59	S131893	CD00020	IMG0075		01.04.1980	ADLE Kamran	24x36	Y
60	S131894	CD00020	IMG0076		01.04.1980	ADLE Kamran	24x36	Y
61	S131895	CD00020	IMG0077		01.04.1980	ADLE Kamran	24x36	Y
62	S131896	CD00020	IMG0078		01.04.1980	ADLE Kamran	24x36	Y
63	S131897	CD00020	IMG0079		01.04.1980	ADLE Kamran	24x36	Y
64	S131898	CD00020	IMG0082		01.04.1980	ADLE Kamran	24x36	Y
65	S131899	CD00020	IMG0084		01.04.1980	ADLE Kamran	24x36	Y
66	S131900	CD00020	IMG0085		01.04.1980	ADLE Kamran	24x36	Y
67	S131901	CD00020	IMG0086		01.04.1980	ADLE Kamran	24x36	Y
68	S131902	CD00020	IMG0087		01.04.1980	ADLE Kamran	24x36	Y
69	S131903	CD00020	IMG0090		01.04.1980	ADLE Kamran	24x36	Y
70	S131904	CD00020	IMG0093		01.04.1980	ADLE Kamran	24x36	Y
71	S131905	CD00020	IMG0094		01.04.1980	ADLE Kamran	24x36	Y
72	S131906	CD00020	IMG0095		01.04.1980	ADLE Kamran	24x36	Y
73	S131907	CD00020	IMG0096		01.04.1980	ADLE Kamran	24x36	Y
74	S131908	CD00020	IMG0097		01.04.1980	ADLE Kamran	24x36	Y
75	S131909	CD00020	IMG0098		01.04.1980	ADLE Kamran	24x36	Y
76	S131910	CD00020	IMG0099		01.04.1980	ADLE Kamran	24x36	Y
77	S135942					ADLE Kamran	6x6	Y
78	S135943					ADLE Kamran	6x6	Y